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July, 1996

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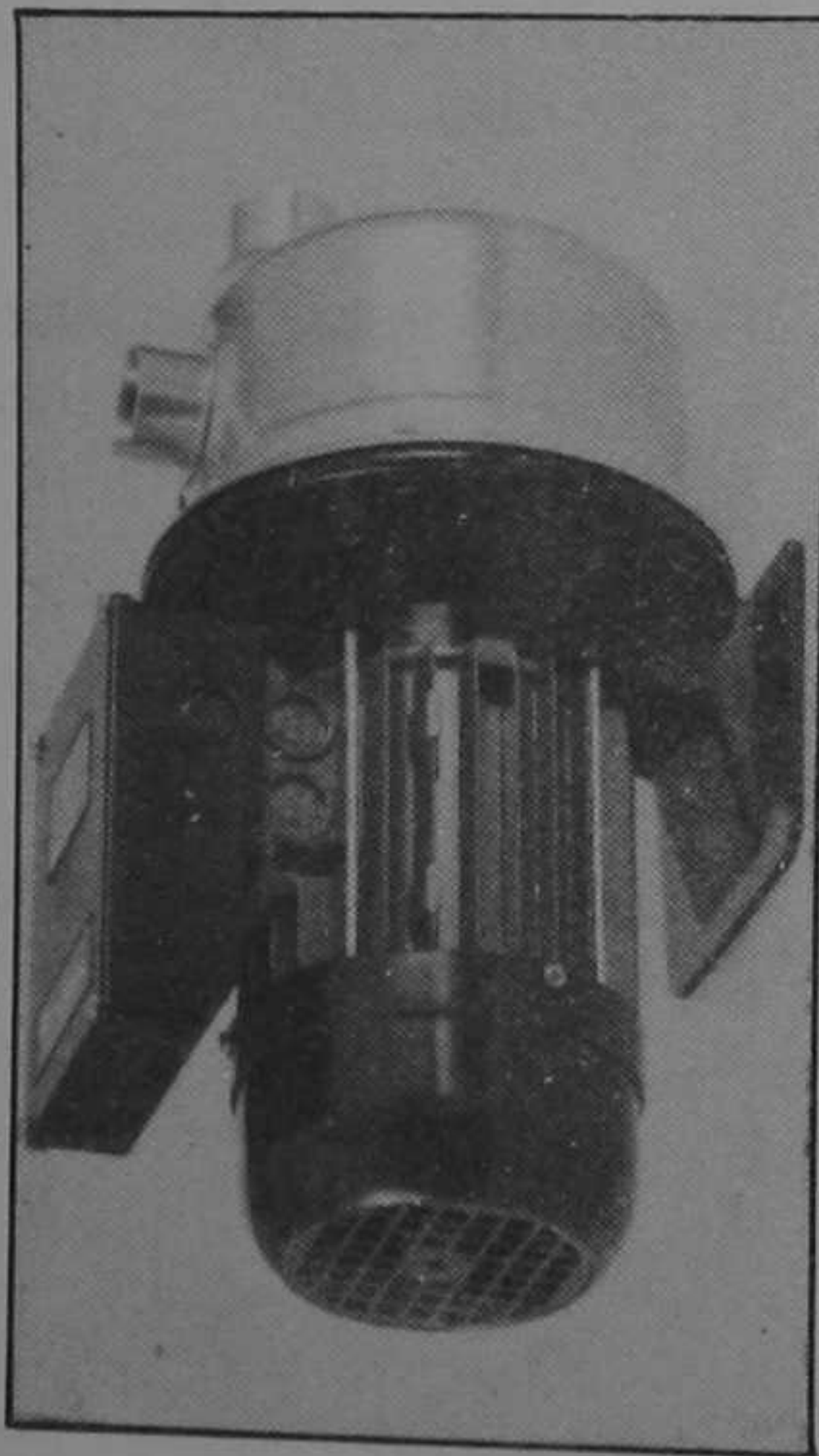
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Price per copy Rs. 8/- Editor Dr. (Smt.) Sulochana Rajendran

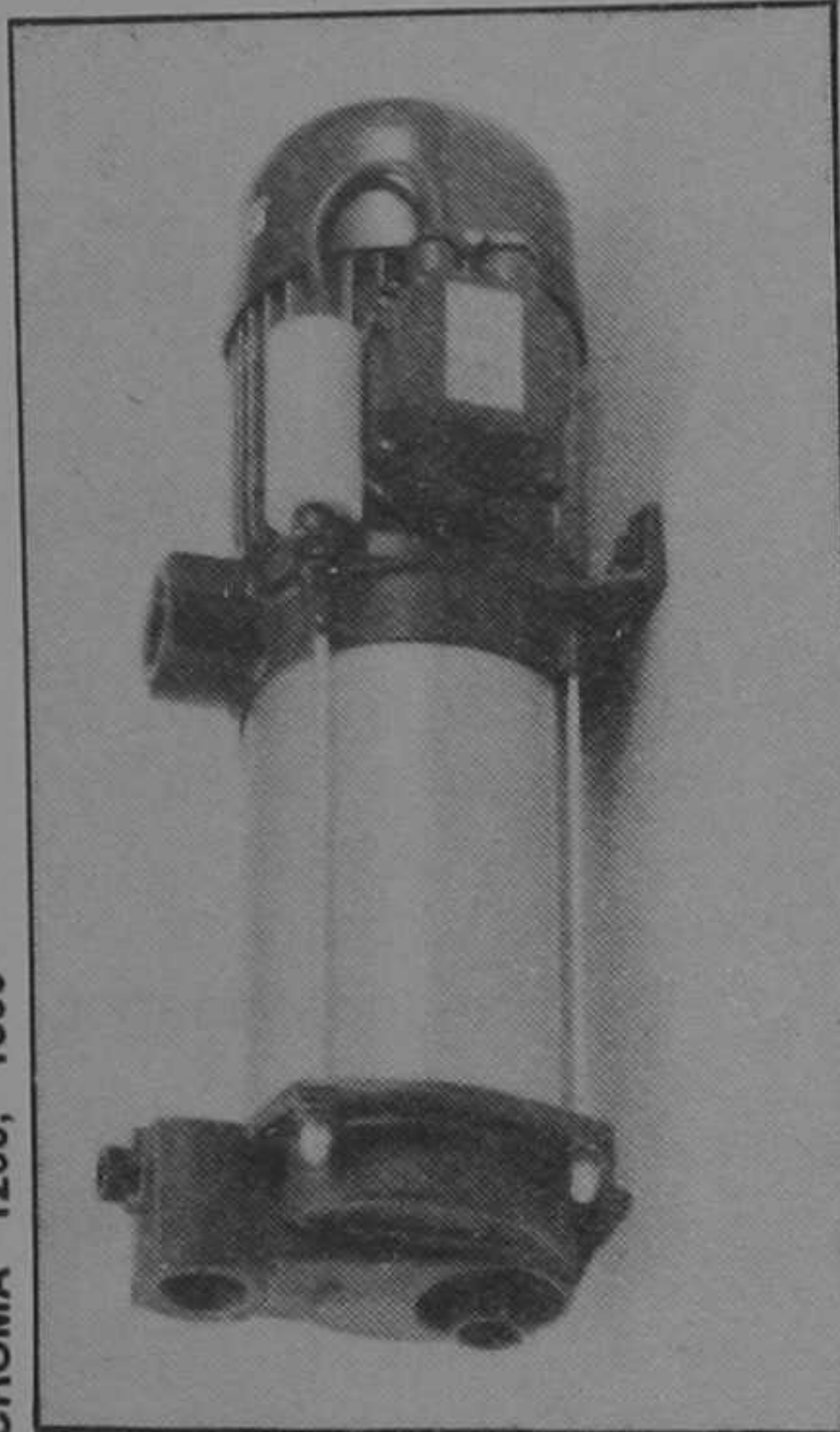
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SHANMUKHA

IN FOCUS

It is a decade and a half since the legendary Palghat Mani Iyer, who was "born with a Mridangam in his mind", passed away. Yet the "incandescent glow which the public associate with his legendary artistry" has not diminished. SHANMUKHA pays its humble tribute to this "greatest of all Mridangists."

A scholar has gone deep into the basics of sound, scientifically analysing the 'Sound of Music', in its pitch, timbre, tone and intensity in relation to voice and instruments. SHANMUKHA brings to the students of music this incisive, enlightening analysis.

The saga of the 'Sangeeta Samrat' Chembai continues. Following a profile of the Uttama Gayaka in its Summer issue, SHANMUKHA reproduces the reminiscences of a connoisseur-musicologist of the maestro as "a man and the musician".

The Garlander goes harvesting the yields of the fertile Kaveri Delta focusing on the 'Raga romantic' Maharajapuram Viswanatha Iyer.

Culled from the broadcast talks brought out in "AIR Miscellany", "Veena Through the Ages" gives us a historical perspective of the instrument's evolution.

The Faculty of the Shanmukhananda Sangeetha Vidyalaya sings Bharatiyaranjali tuning a segment of his "Vinayakar Nanmani Malai", to begin with.

Could an Institution surpass Gurukula ? Yes, says, Sangeetha Kalanidhi K. S. Narayanaswamy in his copious essay.

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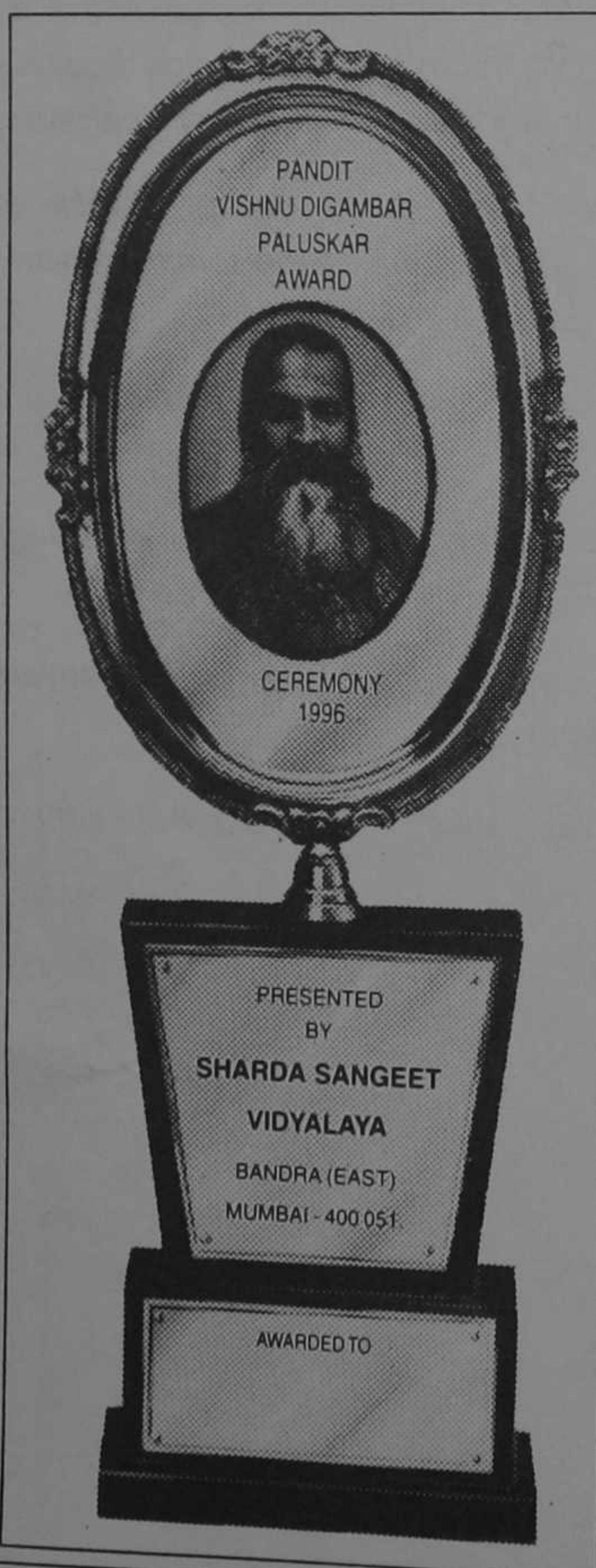
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"Born With A Mridangam In His Mind"

" Is there anything novel in Gayathri Mantram and Rama Japam ? But, everytime you recite it you experience new realisations, enlightenment and pleasure. That is what Sangeeta also is. There is nothing new in music. It is only new experience and realisation of joys that dawns on one as one continues to practice".

That was Palghat Mani Iyer who hit the nail on innovation with firm conviction and authority as he would play a stroke with firmness of rhythmic finesse.

It is with the same firmness he played a few strokes of 'melodious rhythm' demonstrating the subtle supremacy of Mridangam in reply to a question by a Western musician about a 'dialogue with Western drums.'

It was way back in 1964 when the Capital of India witnessed a memorable meet of the East - West musicians and musicologists. Memorable in the history of World Music for it was here that a decision was made for bringing out a lexicon on the technical terms of the musical systems of the world and explore the possibilities of blending the systems of the East and West which were poles apart.

While the seminarists were ruminating over the subject across the table, the performing veterans, mainly of Indian music, showed the world musical elite what a rich legacy of tradition we had. Mridangam was one of the attractions to the Western musicians. They were keen on bringing "the drums of the world in a rhythmic dialogue." The positive and promising response it evinced in the morning sessions just evaporated in the evening when Mani Iyer darted his counter-question with a few strokes. A man of few words, he spoke through his medium. Nimble dancing on the Mridangam, his fingers

unfolded a wealth of musical nuances and rhythmic intricacies. That there was no matching to his unsurpassing rhythmic went without saying. He rode supreme again and held the Mridangam shoulders above the rest of the percussion instruments in the Edinburgh Festival.

Mani Iyer would not even think of Mridangam 'conversing' with its North Indian cousin, Tabla, leave alone joining hands with the drums of the West in a dialogue. (That the times have changed over the decades and that Fusion Music is the fashion today is quite a different thing.) He had once observed:

Tabla is a very sweet instrument but it cannot be compared to Mridangam whose technique of playing as a concert accompaniment is totally different in relation to the singing of the main performer."

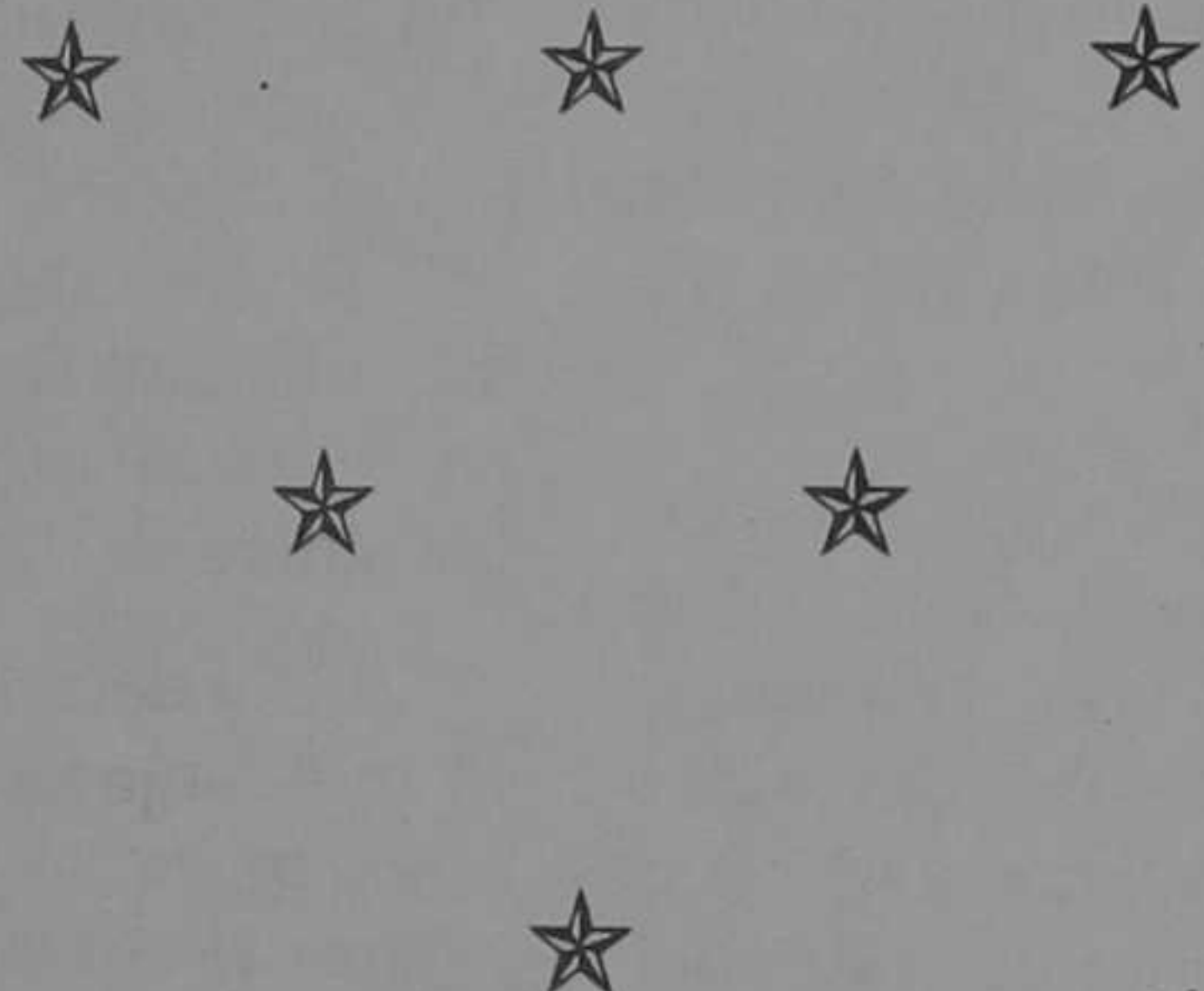
Unassuming and tight-lipped, Mani Iyer's was a saga of a Genius who rose high amidst giants and stalwarts through sheer genius. There could be no better summing up of this genius than what the illustrious administrator - connoisseur - critic S. Y. Krishnaswamy said :

"Mani Iyer was a prodigy. He was born with a Mridangam in his mind..... He grew from strength to strength that by the time he was an adolescent, he was not a promising youngster but an acknowledged master. He did not rise to the top. He started at the top and stayed there."

He was a Thani by himself, a legend in his own time.

In this saga of Mani Iyer's career the significant roles the two Vaidyanathans, one Tanjavur Vaidyanatha Iyer, his exalted Guru and the other Chembai Vaidyanatha Bhagavathar, his promoter, played could not be underestimated. The apprenticeship he had under the selfless Guru was a great period of analysis and assimilation, helping him reap a golden harvest on the concert forum in the years to come. While the disciple had an insatiable thirst for research into the intricacies of Laya, the unselfish

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SOUND OF MUSIC

By S. Sankaranarayanan

Among the performing arts, Music occupies the premier position. The reason for this pre-eminence is that, unlike other arts, Music is an integral part of our life, beginning with the sweet lullaby that the mother sings to put the baby to sleep.

We may occasionally come across someone who is not 'interested' in music, but it is nearly impossible to find a person who hates music of any kind. In general, most of us enjoy music, though the type of music that we like may differ.

Art is a human creation. It may sometimes be an imitation or an adaptation of something natural, but no art is 'naturally originated'. In any case, man has no 'model' in nature to emulate for creation of music.

Music is not only a fine art, but the finest of fine arts.

Music consists of musical notes, and the basic element of a note is the musical sound.

Sound and its Characteristics

A sound is caused by a sudden motion and transmitted through a medium. It possesses three important characteristics, namely, the pitch, the intensity and the timbre.

The Pitch

The pitch is the height or the depth of a sound and it depends upon the number of vibrations an object makes. The number of vibrations per second is called a frequency. When an object vibrates fast the frequency increases, resulting in a higher pitch, and vice versa.

The first determinant of the pitch is the length of the vibrating medium, such as

string or air. The pitch increases as the length of the vibrating medium decreases, and vice versa. When an identical note is played, say, in two flutes of different lengths, the pitch of the longer flute will be lower and that of the shorter flute, higher. Similarly, when the same note is played on a Viola and on a Violin, the pitch of the Viola note will be lower and that of the Violin higher because the Viola is larger and consequently has longer strings.

The second determinant of the pitch is the thickness of the string (in a string instrument) or skin (in drums). Thinner the string, higher the pitch and vice versa.

A string instrument has four or more strings. The first string is the thinnest, the other strings are of increasing thicknesses and the last, the thickest. The pitch of the first string is the highest and that of the last, the lowest. In percussion instruments (drums), thinner the skin, higher the pitch and vice versa.

The third determinant is the tension of the string, higher the tension higher the pitch and vice versa. While attending a musical concert one can observe the instrumentalist sometimes manipulating the pegs, to which the strings are tied, to adjust the tension of the string in order to keep the pitch of the basic note constant.

It is worth while to note at this stage one aspect of the tension of strings in different string instruments. The strings of Vina, Bin and Sitar are plucked to play the notes. However they have to be pulled aside or 'deflected' to produce 'grace notes'. In the process the pitch of the string will get altered if the string is kept in full tension. To avoid this problem, the strings of these instruments are kept in medium tension. The strings of Violin, Chitravina and Vichitravina are not pulled or deflected; hence they are kept in full tension.

The fourth determinant of the pitch is the area of the drum-head (in percussion instruments); the smaller the area higher the pitch and vice versa. In a drum having a bigger head on one side and a smaller head on the other (e.g., Mridangam, Mad-dalam) the pitch of the former is lower and the latter, higher.

There is yet another determinant. A tube instrument with thick walls gives sound of a lower pitch, and vice versa. The pitch of a flute made of thick bamboo is relatively low, as compared to one made of thin bamboo.

The Intensity

A sound is said to be loud when it is strongly audible, or soft when its audibility is feeble. The second characteristic of sound, namely, the intensity, refers to the degree of loudness. The intensity of a sound depends upon the amplitude of the vibrations of the sounding body.

When a string instrument is bowed (Violin, Sarangi), plucked (Vina, Sitar) or struck (Santur) with greater pressure, its intensity will be higher. Similarly, in a wind instrument (flute, Nagaswaram, Shahnai) greater the strength of the blow of the air, greater the intensity of the sound it produces.

The loudness is also affected by the distance and the current of air. A sound emanating from a distance is less audible; the loudness increases as the distance decreases.

Another factor that influences the loudness is the presence or absence of resonators near the source of sound.

There is colloquial term known as 'bathroom singers'. Some persons hum or tune or sing gently and they seem to enjoy this pastime in a bathroom which is normally small in size and is closed on all sides, except perhaps for a small window. The reason why such persons enjoy their music is that as they sing the vibrations of their sound get prolonged by synchronous

reverberations, and make the sound pleasant to hear. In short, the bathroom (additionally!) 'functions' as a resonator. Just as a loud sound gets less loud as it travels, a soft sound becomes pleasanter because of the presence of a resonator. If the bathroom singers hum or tune in an open place the vibrations get dispersed over a wide area in the absence of a resonator.

Thus the loudness of a sound is affected by the distance that it travels, by the current of the air and the presence or absence of resonators.

The Timbre

The third characteristic of sound is the timbre. In technical language, it is called the 'tone colour'. It is that characteristic of the sound which enables the listeners to recognise the identity of the singer or the instrument.

When a musical instrument is played, the notes it produces consists of a fundamental note (principal or main note), blended with a number of 'overtones', or 'harmonics' or 'partials'. The timbre is the 'Product of the total complement of simultaneous motions of a medium when it vibrates'. The sound of a Flute is mellow because it is a simple hollow bamboo tube and hence produces only few overtones which get added to the fundamental note. At the other end of the spectrum is the Piano. Because of its type and nature, a Piano produces a large number of overtones which merging with the fundamental note give a vibrant or brilliant sound.

Does a performer play overtones also, in addition to the main note? In fact he/she plays only the main note; the overtones are the by-products which however happily merge with the main note and enrich the tonal quality of the sound.

It is easier to explain this phenomenon with reference to a string instrument. When it is bowed (Violin) or plucked (Vina), the string vibrates all along its length. The

vibration is strong and fast at some points, which produces the fundamental note, and weak and slow at other places, which results in the production of overtones. What we hear is a "composite mixture of several notes with varying frequencies". But an experienced listener can easily identify the main note, the loudness of which is greater than the rest. It is this note that determines the pitch; the overtones provide the 'flavour', as it were. It is the pleasant blending of the various notes that reveals the identity of the instrument.

Timbre is a very important aspect of the quality of the sound of a vocalist too. When it is said that a particular singer has a captivating or pleasant voice, it is his/her timbre that is referred to. One can discern this quality even while a person converses, and he/she need not be a musician. Any one can endear his/her listeners if his/her timbre is of good calibre and generally this can be cultivated.

Poets often revel in describing the superior qualities of their heroes, including the sweetness of their voices. Valmiki eulogises Sri Rama as *Mridu Bhashana*, meaning soft spoken. It is not the words, or even the method of his speaking but the pleasantness of his voice that Valmiki is praising.

In *Saundaryalahari*, Sri Sankaracharya has put to use his mastery over poesy and gift of imagination in describing the unparalleled attributes of Goddess Parvati. He has devoted two verses for extolling her timbre.

Sri Sankaracharya alludes to an incident that took place in Kailas. On one occasion, it appears, Saraswati played songs in praise of Siva on Vina, her instrument, on hearing which Parvati spoke congratulating her. The sweetness of Her voice was so enchanting that the sound of the notes of Vina which everyone seemed to enjoy a short while earlier paled into oblivion, and Saraswati had just to put down her Vina. Saraswati herself showed her appreciation of the delectableness of

Parvati's spoken words just by nodding her head, fearing perhaps that if she (Saraswati) uttered any word it would spoil the aural bliss into which they were then immersed by the timbre of Parvati's voice. The point to be noted is that after hearing Parvati, Saraswati did not want to give verbal expression to her admiration, for she knew that her voice would not even remotely stand comparison to the timbre of Parvati's voice.

This is what Sri Sankaracharya says in *Saundaryalahari*: (Translations by Swami Tapasyananda.)

"When on hearing the songs on the greatness and achievements of Siva, tuned on the Vina by Saraswati, the Goddess of Learning and Fine arts, Thou beginnest to speak nodding Thy head in appreciation, the sweetness of Thy voice seems to cast ridicule on the soft melody of that musical instrument, and Saraswati therefore secretly puts it in its case." (Verse 66)

"O consort of Siva; Saraswati, the Goddess of Learning, imbibing continuously through the cup of her ears Thy sweet speech that humbles the delectableness of the flood of the immortal drink, Amrita, replies congratulating Thee, as it were, by the loud clang of her ear-ornaments as she shakes her head in appreciation of Thy delectable speech." (Verse 60)

Sound and Noise

A 'non-musical sound' differs from a 'musical sound' in two respects. For purpose of convenience we may call the former a 'noise' as, by definition, it is an unpleasant, confused or undesirable sound, such as cry, shout, 'sound' emanating from breaking of a glass, china, etc'.

The vibrations produced by a noise are irregular, haphazard, disorganised and un-systematic. The various pieces of 'sound' that constitute a noise are not 'created' by human effort and hence cannot be regulated. Secondly, the various 'sounds' produced by a noise is a confused mixture. (Technically, they can also be identified and classified into 'fundamental note', 'partials' and 'overtones'.) A musical sound consists of uniform vibrations and it is a smooth,

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regular and periodic sound, and the periodicity can be controlled and regulated. On the other hand, a noise lacks steadiness and regularity. Considerable skill goes into both the making of musical instrumentalists and the training of instruments, to ensure that the overtones blend with the main note, producing an aesthetically pleasing audio effect, just as a piece of tapestry made by a master craftsman gives a pleasing visual effect. The overtones produced in a noise, being a confused mixture of discordant notes, like the polemics of the members of a quarrelling family or society without unity of purpose, do not blend, resulting in an unpleasant and harsh 'sound'.

Thus the controllable periodicity of vibrations and the blending of overtones with the fundamental note distinguish a musical sound from a noise, melody from a motely medley, symphony from cacophony, and music from the nerve-shattering bedlam of phoney 'sounds' masquerading as 'music'. However many a time the border line that separates the two is rather thin, as the ultimate deciding factor is one's aesthetics. Because of this nebulous 'litmus', it is no wonder that while some knowledgeable critics decorate a gifted individual as a music director, others of equal authority and competence are willing to rate the same individual as no more than a 'sound director'!

Musical Notes

Musical notes are nothing but musical sounds at various pitches so arranged to produce a pleasing effect. The range of pitches is arranged on the basis of frequencies and this arrangement is called a pitch spectrum. The pitch spectrum is divided into octaves; an octave consists of eight notes. In Indian music these notes are known by their (tonic) solfa names - Sa, Ri, Ga, Ma, Pa Dha, Ni, Sa. The first note is the tonic note of the given octave, and each successive note produces increasingly higher number of frequencies, the distribution of which is made on a

scientific basis. The fifth note, Pa, has 1 1/2 frequencies of the tonic, and the 8th note, Sa, has twice the frequency. This 8th note becomes the tonic or the first note of the next higher octave and so on.

Musical Notes of Instruments

In his *Natya Sastra*, believed to have been written between 200 BC and 200 AD (according to some scholars, 4th cent. BC), Bharata Maharshi has classified (Indian) musical instruments into four groups. These are:

1. *Tata* or Chordophones or String instruments,
2. *Sushira* or aerophones or wind instruments,
3. *Avanaddha* or membranophones or drums, and
4. *Ghana* or autophones/idiophones.

After 20 centuries, his classification still stands.

All the instruments belonging to these groups produce musical sounds. But musical notes can be produced only in string instruments and wind instruments; the last two are used only for time-keeping (Tala).

In a string instrument the sound is caused by bowing (Violin, Sarangi), plucking (Vina, Bin, Sarod, Sitar) or striking (Santur). In a wind instrument it is caused by the blow of the exhaling air of the performer across the orifice or playing hole (flute) or into the vibrating reeds or mouth pieces (Nagaswaram, Shahnai).

String instruments are provided with four or more strings of varying thicknesses, for 'playing and stopping'. When a string is plucked/bowed, its entire length vibrates, and when it is stopped by pressing it against the finger board, only that part of the string vibrates which lies between the pressing finger and the bridge. When thus the vibrating length decreases, the pitch increases and a note of higher frequency sounds. A note of lower frequency is

produced in the reverse process. Notes of higher frequencies can also be produced by playing and stopping thinner strings, and of lower frequencies by playing and stopping the thicker strings.

String instruments are of two kinds, those that have fretted finger boards (Vina, Sitar) and those which have plain boards (Chitravina, Vichitravina, Violin). Vina has fixed frets, the frets of Sitar are movable. The frets serve as sign posts for the various notes.

In wind instruments (Flute, Nagaswaram, Shahnai) holes are provided on the tube. The vibrating medium is the air in the tube. Notes of different frequencies are produced by shortening or lengthening the vibrating air column by opening or closing the holes (or partially opening/closing the holes) by the fingers of both the hands.

Compared to the string instruments which have multiple strings of varying thicknesses, the wind instruments have only one vibrating medium (the air column), only one mouth hole, and a fixed number of playing holes to produce notes in different octaves. Secondly, the performer has to strain his lungs to provide regulated air in the required pressure to produce such notes and sustain himself with the vital breathing at the same time. Because of these reasons, playing a wind instrument, particularly a pipe, is quite exhausting and tiresome.

Enrichment of Tonal Quality

While referring to 'bathroom singers', it was observed that the presence of a resonator makes the sound pleasanter. The bodies of string instruments are hollow and, functioning as resonators, they amplify the sound. In some instruments (Vina, Sitar) a separate resonator is also provided below the bridge. In wind instruments the long hollow tubes themselves act as resonators. Several factors determine the tone colour which is peculiar to each instrument.

As mentioned earlier, string instruments have four or more 'play-and-stop' strings. These strings run through the whole length of the stem over the frets. Besides these strings, some instruments (Vina, Bin, Chitravina, Vichitravina, Sarod) are provided with lateral strings. These are plucked by the fingers of the right hand to keep time (Tala). They also give drone (Sruti) accompaniment which adds richness to the tone.

Instruments such as Sarangi, Sitar, Sarod, Vichitravina and Chitravina, have 'sympathetic strings'. They run parallel to (and beneath) the main strings, and are tuned to the pitch of the scale played in the main strings. Though not played, the sympathetic strings resonate when the main strings are played.

The bodies of string instruments are made of wood and, in most of them, the stem or the fret board is covered with a thin layer of wood; but there are exceptions. The fret boards of Sarangi and Dilruba are covered with parchment. In Sarod one end is rounded and it tapers to the neck. While this portion is covered with skin, the finger board is covered with a polished metal plate. This facilitates sliding of fingers on it while playing. These differences in the coverings give distinctiveness to the sounds of these instruments.

It is believed that the conical shape of Shahnai and Nagaswaram with their bell-shaped end "help production of 'partials' and modify the volume of 'higher partial notes', and enable them to radiate the sound more efficiently in the atmosphere". Hence one can listen to the melodies even from a distance. It is not possible to have such an aural effect from cylindrical pipes (flute).

The method of playing the strings has its own influence on the tonal quality. While the strings are stopped by pressing them against the finger board in Violin, Sarod, and Sarangi, they are pulled and 'deflected' in Vina, Sitar and Bin. In Chitravina and Vichitravina, notes are produced by sliding

a polished glass or wooden piece over the strings.

These are the individual features of various instruments. But there is one characteristic which is common to all the string instruments. In these instruments 'the sound which is caused by the vibrations of the string travels to the bridge, then to the sides and back of the sound box, making the air therein pulsate. It is this composite sound which radiates from the wholebody that we hear'.

This in brief is the theoretical exposition of musical sound and the principles governing production of notes in some representative instruments. But music is much more than the laws of acoustics and the chemistry of the materials that go to make the instruments. For complete understanding of the subject we need to know the structure of the instruments, the materials used and the reasons there for, the techniques of playing which the musicians acquire over a prolonged period of rigorous training and practice and, above all, the dynamics of the Raga system of Indian music. These are beyond our present discussion.

The Human Voice

The last 'instrument' that remains to be discussed is the human voice box. It is the "strangest, most expressive and challenging of all instruments". It is the only 'instrument' common to all the systems of music.

The attributes of human voice are generally similar to a wind (double reed) instrument. The force of air from the lungs passing through the glottis make the vocal cords vibrate. Glottis is the air cavity that lies between the upper end of trachea or the wind pipe and the vocal cords. There are two pairs of vocal cords - the false vocal cords and the true vocal cords. They are made of fine elastic fibres and mucuous membranes. They are thick and long in males and thin and short in females.

Sound is produced when the vocal cords vibrate due to the pressure of air coming from the lungs. Deliberate regulation of the air pressure makes the vocal cords open and close rhythmically and this in turn gives rise to a musical note, its rate of repetition determines the frequency. The pitch (frequency) depends on the mass, length and the elasticity of the vocal cords. Increased pressure in the exhaling air current leads to a rise in the pitch and intensity and vice versa.

Like in a wind instrument the vibrations of the vocal cords also produce a number of 'partials' which get modified by glottal cavity acting as a resonator. Hence what we hear is, like the notes of any instrument, a pleasant amalgam of blended notes.

We have observed that a short and thin vibrating medium produces notes of higher frequency and vice versa. Thus, with a voice box gifted by Nature with short and thin vocal cords, females are able to sing at a high pitch. Of course they sometimes 'misuse' this facility to scream! All that the males can do with their long and thick cords is to shout!

The timbre of human voice is unique. Within its range, comparatively short though, it can produce sounds of infinite gradation. No musical instrument is a match to it in this respect. But it has one physical characteristic which is exactly opposite to that of instruments. In the case of an instrument the more it is used and older it becomes better is the quality of its sound; and such an instrument is highly prized. As regards human voice its quality increases upto an extent but it rapidly decreases as age advances, for it is part and parcel of an integrated life system.

One should stop singing when one's music is at its best, goes an old saying. This maxim is worth following in its literal sense by the musicians, and in the metaphorical sense by others!

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"The Golden Voiced Samrat"

By B. V. K. Sastry

(Sangeetha Kalarathna B.V.K. Sastry, a renowned musicologist, has had many occasions to interview the Great Master Chembai as well as listen to the music of the Sangeetha Samrat. His impressions recorded on the "Samrat" as a man and a musician and the views he has been able to elicit from the golden-voiced maestro make an "invaluable documentation."

We reproduce below Shri Sastry's article published in the *Gayana Samrajya*, the Monthly Bulletin of Bangalore Gayana Samaja.)

During one of the early conferences of the Madras Music Academy, the late Pandit Vishnu Digambar, who was a frequent participant, accosted young Chembai Vaidyanatha Bhagavatar and asked him:

"You are an exponent of Karnatak Music, a system great in history, rich in heritage and tradition and, above all, possessing a large following. Do you feel that today it has all those elements that contribute to a full enjoyment of its beauty or, if the contrary, what features do you consider are necessary to create absolute happiness?"

"What is wanted is a good sense of Sruti and undoubtedly, good voices,"

replied the enthusiastic Chembai.

Wanted with perhaps one exception,"

Vishnu Digambar is reported to have replied with a smile.

Evidently, the exception meant was Chembai Vaidyanatha Bhagavatar himself, for the Bhagavatar had already been a reputed singer on the scene for nearly two decades. His was a rich vibrant voice with a ringing tone which dispensed with any necessity for amplifiers. It had wafted his name from a far corner of Kerala and drawn him to other parts of the land where Karnatak music was cultivated in all its fullness. Renowned as he was as a singer with a golden voice, his concerts were always packed with music-lovers who could regale and comfort themselves with that pure Nada and its supreme enjoyment. His joviality, which removed any element of tension from the atmosphere, lent all the more lustre to his recitals, which were enjoyable to connoisseur and common man alike. His rich tone lent depth and steadiness to all he treated. Chembai's

musical appeal was direct and immersed in its rich flow and audience would not bother about subtleties or intricacies of technique. The effect of this splendid tone blending beautifully with the Sruti was as heartening as it was haunting.

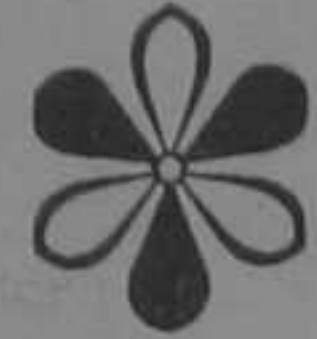
How did Chembai come to develop his rich, reverberating voice? "It has all come by the grace of God," he will say, raising his hands to the heavens. Chembai is a deeply religious man. His very lineaments bespeak his religiosity and devotion. The plump, dignified features topped with a luxuriant tuft of hair and the chubby face adorned with sandalpaste give him the looks of a Vedic scholar, apart from adding serenity to his figure. But despite this overall dignity, the cheerful bulk of Chembai on the platform often reminds one of a "Laughing Buddha". He does not seem to have any such fatigue and constraint while singing as are seen in the contortions and mannerisms of many other musicians. His singing is effortless and cool, though warm in its rich hues, and the modes seem to emerge in luxuriant coils of tone.

"I never bother about my voice at any time," said Chembai when I questioned how he came to develop this rich timbre and what course of exercises led to it.

It has come all by the grace of God. I need not have taken to any rigorous exercise or painful discipline to develop my voice and music, because it was already there for me and I had only to develop the earnestness and seriousness of purpose to cultivate it."

This was no boast either because music is something that runs in the veins of Chembai. He hails of a family whose musical traditions have run uninterruptedly

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for nearly two hundred years. One of his ancestors, Ghanachakratana Subbier was a famous musician and his grandfather, Vaidhyanatha Bhagavathar, was not only an exponent of repute but also counted such eminent maestros as Palghat Anantarama Bhagavathar amongst his disciples.

"By the grace of God I had no necessity arduously to tread the way from one guru to another and face the many pains and tribulations of a traditional gurukulavasam. Music was there ready for me at my home,"

said Chembai.

"I should recall those times with happiness," he continued reflectively. "We were living in an agraharam (Chembai is one of the several agraharams around Palghat where Brahmin pandits and scholars settled long since to pursue their avocations). Its atmosphere was laden with the dignified chanting of Vedic hymns and with devotional music. In our family, music was cultivated and imparted as a part of Vedic education, along with other subjects. Disciples lived either close by or actually with their gurus, learning the Vedas and the Upavedas.

"My forbears did not aspire for material success in the pursuit of their avocations. I do not mean that none of them earned honours or recognition. They went at the request of patrons or princes to sing and present the noble aspects of music. But they did not aspire to seek employment or choose a gilded existence as an appendage to any princely court. In fact, once, after conferring upon him very costly presents, the Maharaja of Travancore also sent a posse of bodyguards with my illustrious ancestor, Ghanachakratana Subbier, to see that the presents reached home safely and were not given away to any person bemoaning his luck and begging for help on the return journey as so often happened. They pursued music as a part of their religious ceremonies such as Upanayanams and marriages than a means for mere material gains or entertainment."

Needless to say, Chembai Vaidyanatha Bhagavathar has inherited the characteristics of a family which has promoted Vedic culture for generations and maintained the corresponding Sadachara or religious temper of behaviour. Possibly, the deep austere resounding of the Vedic chants in his ears from infancy inspired many of the qualities contributing to his rich

tonal culture, while the discipline of Sadachara has brought its strength and energy to his singing. Consequently he is not a prey to many of the weaknesses to which men of music are subject and which tell upon their faculties and fritter away their energies. And this has certainly contributed to the vitality of his voice, which has not diminished even at his age. The effects of this, if any, are evident only in occasional wobbly accentuations.

Benign Aristocrat

By his demeanour and deportment Chembai strikes one rather as a patrician of the musical world. He is generally very cheerful, it is true, but by nature he is composed and dignified and does not encourage levity of conversation. His remarks are forthright and may sometimes seem as blunt as the appeal of his music is direct. Of course he is very courageous and is known for his sympathy for up-and-coming artistes, especially accompanists. He is always assiduous in encouraging the more talented among them.

For all the smiles and good grace that he spreads around him, Chembai does not seem to relish interference with the course of his music. He may respond occasionally to requests from his fans for their pieces. But more often he chooses to ignore them and light-heartedly passes the matter off if it is pressed. Thus Chembai makes the impression of an aristocrat who is benign and kindly, supremely happy in his rich inheritance and gracious to extend its blessings and message to others as something preordained for them.

Like his nature, Chembai's music seems to be forthright in its appeal. His rich tone with its all-pervasive metallic ring seems to chime the features like a temple bell, the timbre of his voice lending a lustre and colour which give depth and dimension to his music. In the absence of subtle ornamentation, the effects of this may often strike one as monolithic. And despite the strict lines of tradition which it follows, his music seems to exude a slightly different flavour by contrast with the current fashion

- that bearing the heavy imprint of the Tanjore School. Nevertheless, his music seems very orthodox in its directness and dignity.

This fact is obvious to anyone who has heard even some of his gramophone records, to say nothing of those who have heard him in person. Apart from the rich tone, the abiding feature of these recordings seems to be modulation and the rendering of the songs selected through fast rolls. His music strikes one, overall as energetic and developed with great ease and facility, characteristics which can be sumptuously savoured in his concerts, notwithstanding an occasional dulled edge to his voice.

Rare Performances

Possibly as a concession to his age, Chembai's public performances are widely spaced. Further, though almost all the hallmarks of his recitals remain present, these perhaps no longer display the full magnitude of musical appeal. To understand this, records may be a help. But people who heard him even in the late nineteen-forties will recall his captivating aspects with relish. That deep solid tone seeming to illuminate each modal figure in his singing, and the joy of the pure Nada when he held onto single notes such as Shadja or Panchama are something not easily forgettable. Indeed, some of the common folk who had no pretensions to knowledge of the science of music were as thrilled as connoisseurs and would exclaim often that Chembai's music was highly invigorating in effect.

Generally, Chembai commences his recitals with the classic Varnam *Viriboni*, which he always renders in two speeds, strictly in accordance with custom, following it up with other numbers. Whether these are in medium or slow pace is immaterial, because he treats either with equal facility. Be it the elaboration of a Raga or the Swara, the dominant feature of his music is the conspicuous rhythmic alignment of its elements. They seem to be propelled by a surging rhythm. The abundant fast rolls in

which he revels, particularly in the Swaraprastara, possess more rhythmic patterning than modal curves. Chembai is a reputed master of Tala and Laya and this aspect he carries through endless variations, all the time enjoying himself and conveying his joy to the audience in the process.

Special Partiality

Slowly meandering, Chembai seems to be at his height in the Pallavi, and particularly in the Tanam. Indeed, when I asked him which part of his music appealed to him most, Chembai readily answered Laya Vinyasam and especially Tanam. Leisurely unfolding the Raga through his characteristic free-flowing figures, Chembai saunters through the course, sparking off many patterns and permutations en route and all the while displaying an infectious joy. The Tanam is of course preceded by a spacious Alapana. But among the many modes Chembai appears particularly partial to Bhairavi, treating this in ampler measure than other Ragas.

The Bhagavathar first saw the day in 1896 at Chembai. He may not have been born with the proverbial silver spoon in his mouth. Nevertheless his was a more or less sheltered life from infancy. Hailing from a reputed family of musicians, he had unlimited opportunities to grasp and cultivate his art, and it was also not difficult for him to find an opening in the field. His debut took place along with his younger brother, Subramanyam, or Subramani Bhagavatar, as he was familiarly called, during 1905, at a place called Vadakamanamalai, in Kerala, at a religious function. The fame of his rich voice and resonant style preceding him Chembai was quickly drawn to the various centres where Karnatak music was abundantly patronised. His first break, in a substantial sense came in Madras in 1918, and it need not be added that with his richly expressive and pervasive tone Chembai became a hit in a very short time and became the despair of many well-known musicians and even of established maestros whose voice was not

their forte. And this was no mean achievement, considering that he became popular in a field graced by such eminent stalwarts as Naina Pillai, Pushpavanam, Konerirajapuram Vaidyanatha Iyer, Bidaram Krishnappa and others of their stature.

Despite his spectacular successes on the concert platform Chembai Vaidyanatha Bhagavatar has been constantly benevolent and sympathetic towards his accompanists, whatever their status in the musical hierarchy, and he has sincerely tried to launch worthy members upon successful careers - the most notable instance in this connection being that of Palghat Mani Iyer.

Launching A Virtuoso

It was during one of his recitals in Madras, in 1905, that Chembai informed the authorities of the Jagannatha Bhakta Sabha that he would look after the arrangements for the Mridangam for the day, and they were perhaps happy to be, for once, relieved of this responsibility. However they could hardly have been prepared for the Bhagavatar's choice. He had fixed upon a boy just turned thirteen, named Mani. Of course they had once or twice heard of this young player from Palghat, but somehow they could not accommodate themselves to the idea that such a mere lad as this should support so eminent a singer as the Bhagavatar, particularly known for his control over Laya. They remonstrated with the latter, requesting him to put off his experiment to another time, and suggesting that they should engage one of the topmost accompanists, whom he was accustomed to, to ensure the success of the day. But Chembai was adamant to the point of insisting on cancelling the engagement if they interfered with his arrangements. Finally, the authorities agreed, with some apprehension, but they thoughtfully provided another Mridangam player too, as a stand-by. However they were swept off their feet by the masterly playing of this boy and Mani was rocketed to fame in no time.

"Though the function of an accompanist", said Chembai to me, "is more or less that of an adjunct to the main artiste and a buttress to him, the success of the programme, overall is a collective effort. Each participant contributes his share to the enjoyment and incidentally enjoys the general effect. Consequently, I do not like to monopolise all the limelight. I must also allow the accompanist's faculties full play, apart from often provoking him to unexpected flights."

This was in answer to my enquiries about his constant sympathy for the accompanist. But a general earnestness to promote goodwill and harmony among artistes is a characteristic of Chembai's. It was significantly displayed in his efforts to effect a reconciliation between two feuding giants of the Karnatak music world - Palghat Maini Iyer and Pudukottai Dakshnamurthy Pillai. This was a tough task, of course, but the enormous prestige Chembai enjoyed made them set aside their feud to accompany him at a concert. And after that historical concert, at which neither yielded a point to the other, and reached the crescendo of his form, a sincere and close friendship developed between the two. The combination of Chembai with Chowdiah (who had also joined him in 1922), Palghat Mani Iyer and Dakshinamoorthy Pillai seemed to be ideal and was one set at a very high premium and commanding always a packed house.

All India Tour

Some time after launching Mani Iyer at Madras, Chembai undertook an all India tour, taking the young man with him. Besides impressing the audiences of the North, he was himself impressed by the music of some of the eminent Hindustani vocalists.

"I say we should respect the Hindustani system, which has the same history and tradition as ours. I admire their sense of Sruiti and pure Swarajana. But that should not mean that we should implicitly copy whatever they do. Some of the best time I spent was enjoying the deep toned and full throated music of such stalwarts as Pandit Vishnu Digambar, Faiyaz Khan, Omkarnath Thakur, Roshanara Begum and others," said Chembai.

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Placidly settled on a cot, when I met him during 1963, Chembai was the same serene and Buddha-like figure who has been familiar to lovers of music for decades. Discussing the prospects of Karnatak music I casually asked him whether he was happy about its current course.

"No," said the Bhagavatar sharply, "I have neither belief in, nor illusions about the present trends and values in music, which seem to be highly commercialised. The teacher has no time to instill a sense of devotion in the student and the latter has neither time nor inclination to attain any perfection. Consequently, the music of today sounds particularly anaemic to us, especially to such of us as had the facility to hear such maestros as Ramanathapuram Srinivasa Iyengar, Pushpavanam, Palghat Anantarama Bhagavatar, Mysore Bidaram Krishnappa and others who sang with full voice and gave dignity and depth to our music. Truly, we have come very far from the times when music touched the spirit and soul of man, instead of merely grazing the senses as at present.

Past Perspectives

"Time was," continued Chembai with an abstracted air, "when the musician, without any hurry or flurry, had the opportunity to develop his mood and give full play to the expressive powers that is his Manodharma, and the audience was not gripped with the craze for mere number of songs. Remember, I speak of times even before the advent of Tyagaraja, about which I have heard from my elders. During those days a concert of classical music commenced with the Tanam in the five Ghana Ragas of Nata, Gaula, Arabhi, Sri and Varali. After a leisurely elaboration, of these modes, which warmed up the atmosphere and set the mood of both the audience and the artiste, the musician would next present a song each of Bhadrachala Ramadas and Purandaradasa, with occasionally an Ashtapadi from the *Geeta Govinda*. Then he would follow up with the extensive Alapana of a Raga and an equally spacious Tanam and Pallavi. Each of these served as a theme for the creative ideas of the musician to blossom in all their proliferation. In those days they had the energy, the voice and above all the composure and spirit of devotion to undertake such noble work."

"Then you said that present voice culture and quality are deeply dissatisfying?" I asked.

"Undoubtedly," said Chembai with some heat. "Musicians have also become too lazy to cultivate the full power of their voices. Even if they intend to cultivate it, where can they find the right accompaniments? For decades, now almost all musical instruments have been manufactured to suit a low sruti. The inebriating effects of the microphone has gone too far.

"No, it is no use discussing this sordid subject," continued the Bhagavatar. "Though I am not very happy about the present trend, I nurture a hope that in the midst of all this chaff there may be some solid-grain, too, amongst earnest students of music. It is for them I must say that the mere aspiration to become a successful musician in a Kacheri is not enough. One has earnestly to strive for this and earn it. Remember, it entirely rests with the musician to enliven and control an audience. For this, his knowledge of Sruti, Nada and Laya must be sound.

"In the light of my experience, I would say that four factors contribute to develop a musical personality. The first is the inborn intuition of the musician, the second, his sound knowledge and firm control of Sruti, Swara, Raga and Laya. Third comes those aspects of science and aesthetics he acquires after hard work, through a good Guru and also by listening to sound and inspiring music. The fourth and most important factor is the capacity to evolve an individual style of expression suited to the aspirant's voice, aptitude and ideas distilled through the variegated experience behind him. I am, of course, speaking about the ideal musician and it is, admittedly, hard to find such an earnest, persevering and knowledgeable musician in every aspect."

Vistas of Hope

"That means you are hopeful of a better prospect for Karnatak music with all the natural qualities and power of the voice restored to their former glory?" I suggested.

Raising his head slowly from the devotional work, *Narayaniyam*, which he had been reading, Chembai Vaidyanatha Bhagavatar fixed me with a look and said,

"I cannot say that. I am not a prophet. I can only repeat the words of the Lord from the *Gita : Pavitranaya sadhunam, vinayasa cha dushkrutam I Dharma samsthapanar-taya, Sambhavami yuge yuge,*"

Courtesy: "Gayana Samrajya"

Pre-eminence of the Cultural Heritage of Chola Desa *

By 'Garland' N.Rajagopalan

Barring exceptions, an artiste is the product of heritage, his times and environment. While Maharajapuram Viswanatha Ayyar positively comes under the exceptions, still he was a robust symbol of the remarkable heritage and culture of Tanjavur. A brief reference to them is thus unavoidable.

The Kaveri Delta in Tanjavur has for over a millennium enjoyed pre-eminence in the fields of music, art, architecture, sculpture, scriptural lore and culture and its contribution has been *non pareil* compared to the combined glories of many other civilizations. After the Cholas, the Nayak and the Maratha rulers were such enlightened men that they gave principled patronage to music and dance and the period 17th - 19th centuries witnessed cultural renaissance in a measure rarely surpassed or even equalled by any elsewhere. Rulers like Raghunatha Naik (1600 - 1630), Shahaji II (1684 - 1712), Tulajaji (1728 - 1736), Sarabhoji II (1798 - 1832), etc., were exceptionally outstanding not only in patronage but in their own involvement and contribution. Their enlightened Courts resembled those of Vikramaditya and Vijayanagar rulers. The immensity of their patronage and contribution to the cultural heritage of the land bore no comparison to the size of the petty principalities they ruled over. Even when power deserted them, they did not languish like Napoleon but, like Swati Tirunal Maharaja, shone with added glory since the removal of the shackles of power freed them to adopt cultural efflorescence as their own. The heritage they inherited was great. The legacy they left was greater.

Not only the rulers but ministers like Govinda Dikshitar, author of *Sangita Sudha* and Venkatamakhin, author of *Catur Dandi Prakāsika*, have left behind immortal works that are landmarks in the sphere of Kar-

natak music. Eminent Bhagavata Mahapurushas like Swami Narayana Tirtha, Sadasiva Brhmendral, Bodhendra Saraswati Swamigal, Sadguru Swamigal and Sridhara Venkatesa Ayya spread Nama Sankirtan which was faithfully accepted by a grateful nation. Bhajans and Kalakshepams flourished and illustrious artistes like Tanjavur Krishnan Bhagavata drew huge crowds. Dance in all its pristine glory came to be practised with refurbished effulgence adding charm and elegance to the cultural milieu. The Tanjavur Quartette were trail-blazers who had made distinct contribution.

Above all, the classical Karnatak Trinity (1762-1847) of Tyagaraja, Muthuswami Dikshitar and Syama Sastri appeared on the scene and with their multi-faceted contribution not only enriched classical music but placed Karnatak music on unsurpassable grounds in a measure that has few parallels in the annals of music. Nature was bountiful in its benign grace and the period saw a galaxy of eminent, illustrious composers and musicians like Ramaswami Sivan, Maha Vaidyanatha Ayyar, Patnam Subramania Ayyar, Sonti Venkatasubbiah, Sonti Venkataramana, Pallavi Doraiswami Ayyar, Pallavi Gopala Ayyar, Gopala Krishan Bharati and scores of giants, each a cultural monument by himself. There was such a profusion of eminence in galaxy that it would be a life-endavour to list them out and their contribution. Every village had its Bhagavata, musician, instrumentalist and its Nagaswara artistes. Temples, festivals, social and cultural festivities aided the efflorescence of art in all its transcendent excellence and reverberated with music and dance. The public response - whether it be the cognoscente or the lay - was impressive, unique and universal. There was an upsurge of cultural renaissance. Villages like Umayalpuram, Konerirajapuram, Tiruvaduthurai,

Maharajapuram and Tiruvidaimarudur achieved a prominent place and inscribed their names on the musical and cultural map of Bharat. Contribution of composers and musicologists was immense and praiseworthy.

Tanjavur, Tiruvaiyaru, etc., became pilgrim centres for the musically inclined. Bidaram Krishnappa, Vasudevacharya, Kempe Gowda, Chowdiah and a host of others from Karnataka, Shatkala Govinda Marar, etc., from Kerala, Venkataramana Das, Bobbili Kesavayya and many others from Andhra found it to their benefit to make such pilgrimages. A visit to the Kaveri Delta was taken as a sure path to attain grace and grade. Did not Swami Narayana Tirtha come from Krishna district of Andhra Pradesh? As Tyagaraja's ancestors came from Kurnool district, Syama Sastri's ancestors too had reportedly come from the same district. Kshetrajna came to Tanjavur and composed 1200 Padas. Such instances are many. The fertile soil, the rejuvenating waters of the Kaveri and the cultured environment that prevailed then made Tanjavur belt enjoy what the combined glories of Rome, Athens and Egypt were not blest with. Tanjavur Court acted as a Parnassus attracting one and all with claims to qualities of head and heart to come, drink deep its culture and return if need be, enlightened and elevated. Geographically, Tanjavur was small but in its artistic affluence it had few peers. That was the Kaveri Delta in which Tyagaraja was born, lived and left his immortal heritage. Syama Sastri was fully content with music and his family deity Devi Kamakshi at Tanjavur. Of course, Dikshitar was the Kshetrajna.

Quite soon, the robust culture of Tanjavur belt in the field of music as established by the Trinity and others spread to other States of the South. And Mysore stepped in a great way to patronise Classical Carnatak Music.

II

It was in this background, in the perennial succession and appearance of titans, that illustrious stalwarts like Musiri Subramania Ayyar (1889), Papanasam Sivan (1890), Ariyakudi Ramanuja Ayyangar (1890), Dwaram Venkataswami Naidu (1893), Tanjavur Vaidyanatha Ayyar (1894), T. Chowdiah (1895), Chembai Vaidyantha Bhagavata 1896), Maharajapuram Viswanatha Ayyar (1896) and many others were born. They made the first half of the 20th century their own. The list of maestros continued with many like Titta Krishna Ayyangar (1902), Dr. Semmangudi Srinivasa Ayyar (1908), etc. It was the golden age of performing artistes. We are familiar with the fact that when Nature opens out its bountiful heart, it does without restraint or constraint. It was so in the musical, political and every other field of the time. There was a glut of maestros indeed.

Among all these, two towering musicians, viz., Chembai and Maharajapuram have been specially listed for special celebration at these functions. If Chembai,

His frank heart, bigger than his body, was as pure as his ringing voice
(While a few others have tactfully cashed-in on all kinds of noise).
For impeccable character, honesty and nobility, he was the first choice
Who, at others' fame and success, did surely exult and rejoice',

Maharajapuram was, in the opinion of the same Dr. S. Balachander;

'Discarding monotony, he never sang the same way twice -

Every moment fresh, every note scent-sprinkled and fragrant,

His sonorous sweet music could even melt iron, not just ice.

He was endowed with a voice, so rich and so very vibrant'.

Maharajapuram was the tallest of his race. He was a prince among musicians, a cavalier, a genius and a wizard.

* Paper presented at the 15th Annual Talavadyotsav, 1996 of Percussive Arts Centre, Bangalore celebrating Birth Centenaries of Maharajapuram & Chembai.

Hundreds would relish the outpouring of music - Alapana, Kriti or Swara delineation, long after the concerts were over and relive the experience to their joy. As K. Chandrasekharan said,

"The experience of his music would go into the responsive listeners' mind and stay there."

The voluptuously conjuring music of Maharajapuram was the rage of his days. It was the period of Saradha Act. In Chola Desa, whether dowry was there or not, the perfumed concert of Maharajapuram was a must at marriages. When Dr. Semmangudi Srinivasa Ayyar got married in 1926 in my village, the concert was given by his guru Maharajapuram only.

His Raga delineation was original flights of a robust mind revelling in melodious artistry and soulful portrayal of Bhava and Swarupa. His Kriti rendition was sparkling and Swaraprastara shorn of calculations. He had no faith in 'Full Bench' accompaniments. In his music, one witnessed the emotional wedding of hearts of the musician and the Rasika. In fact, he was the delight and despair of the Rasika. While many others trekked along the surer familiar grounds, his music was the downpour of monsoon rains and winds, rich and juicy in Raga Bhava, with matchless thrusts, sneaky slides, seductive glides, Brikas, Gamakas and every other embellishment and grace from the golden, gifted voice till he chose to meddle with it. In fine he was a many-splendoured genius and, as said by T. S. Parthasarathy, he sang for the connoisseur and the masses as well. He had least regard for fees but cared most for camaraderie. His love of Sri Tyagaraja was intense and his presence at the Aradhana or any other assembly enlivened and elevated the atmosphere. He was a compound of seriousness and light-heartedness, of wisdom and boyish hilarity, of ripe age and spontaneity.

Viswanatha Ayyar was a multi-faceted personality. He had handled the Mridangam for concerts of Kallakudi Vaidyanatha Ayyar at Alangudi in 1936 and T. R. Mahalingam, the flutist wizard at Sri Tyagaraja Sangita Vidwat Samajam, Madras in 1953. On both the occasions, quite significantly, Chembai Vaidyanatha Bhagavathar, whose birth centenary is also now being celebrated, was the violinist! Maharajapuram had made his advent in the film, *Nandanar* where he took on the role of the Brahmin landlord under whom the apostle was a labourer. There was no need for make-up or acting since the very presence of Viswanatha Ayyar inducted an artistic atmosphere and he was the very apotheosis of the grandiose, intellectual, cultured landlord of Tanjavur belt.

In short, Maharajapuram Viswanatha Ayyar epitomised the grandeur and splendour of Chola Desa and its ancient culture, its enormous magnificence and perhaps its failings too. He was truly great. His place is assured in the musical archives of Karnatak music. His great son, Maharajapuram Santhanam was a lovely musician of rare charm and popularity and now his sons carry on the legacy of the illustrious family. The family has been in the forefront since 1911 when Viswanatha Ayyar made his debut. Surely there will be a big occasion to celebrate the centenary of the advent of the family in 2011! A family to be on the performing side continuously for so long and incidentally producing two Sangita Kalanidhis is a gifted family indeed. May we look for that great event of 2011 A.D.!

Karnataka and the Percussive Arts Centre deserve to be congratulated for taking the initiative to celebrate the centenaries of the great maestro, Chembai Vaidyanatha Bhagavathar and the wizard, Maharajapuram Viswanatha Ayyar. Will they snatch the initiative in 2011 too?

From the Archives

Sangeeta and Sahitya

Sangeeta and Sahitya - which of the two is more important in music - has been a subject of perennial discussion in Karnatak music. While the conclusion is not far to seek, musicians and musicologists have often taken sides and at times even made an issue of Sangeeta vs Sahitya. Some have been beating about the bush making the issue confusing.

Going through the collections one was amazed to find Greatmen of music, trend-setters, Bani - Karthas etc., expressing diverse views on the subject. The views of these titans could make a real education to the modern students and themselves exploring into these varied opinions they could put these to practical test and arrive at the conclusion.

Following are some excerpts from the views expressed by the Greats. The Sangeeta Samrat, Chembai Vaidyanatha Bhagavathar whose birth centenary is celebrated throughout the country this year succinctly summed up the blend of the two in following words :

"Sangita and Sahitya, were like the flower and its scent. When the one combined harmoniously with the other, the art was at its highest and best. Sahitya was as important as Sruti and Laya. The words of a piece should be pronounced correctly and their import fully brought out". He said that "Sangita and Sahitya were considered equally important and were fostered and cultivated by our elders".

He continues :

This great art of music, had flourished in our land for thousands of years. Tamil classics like the : "*Silappadikaram*", had described the intricacies and subtleties of musical instruments. Music must have been at its pinnacle of glory in the days of the Alwars and Nayanmars. Venkatamakhi and others codified the Sastra and had left several musical treatises for our guidance. Sri Purandaradasa had showed us the correct path for the development of Carnatic

music. Sri Tyagarajaswami and Sri Muthuswami Dikshitar had created numerous compositions which were extremely rich for their Sangita and Sahitya. They constituted the essence of Manthrasastra. Syama Sastri, Maharajah Svati Tirunal, Muthu Thandavar and Gopalakrishna Bharati had also given us beautiful kirtanas of very high musical order.

On the other hand, Sangeeta Bhoopathy Maharajapuram Viswanathalyer held quite the contrary view:

In Carnatic music Sahitya had always a place essentially secondary to Sangeeta. If one looked at the compositions of the three great musicians - Tyagaraja, Muthuswami Dikshitar and Syama Sastri - they would find that more prominence was given to the musical structure than to the words. These three musicians, besides being great poets, were also great composers and even if they took away the Sahitya from the Kritis, the music would still be captivating. It had been said that even animals were charmed by music. From that it followed that the vital thing in music was the Nada and not the Sahitya.

Further, he said:

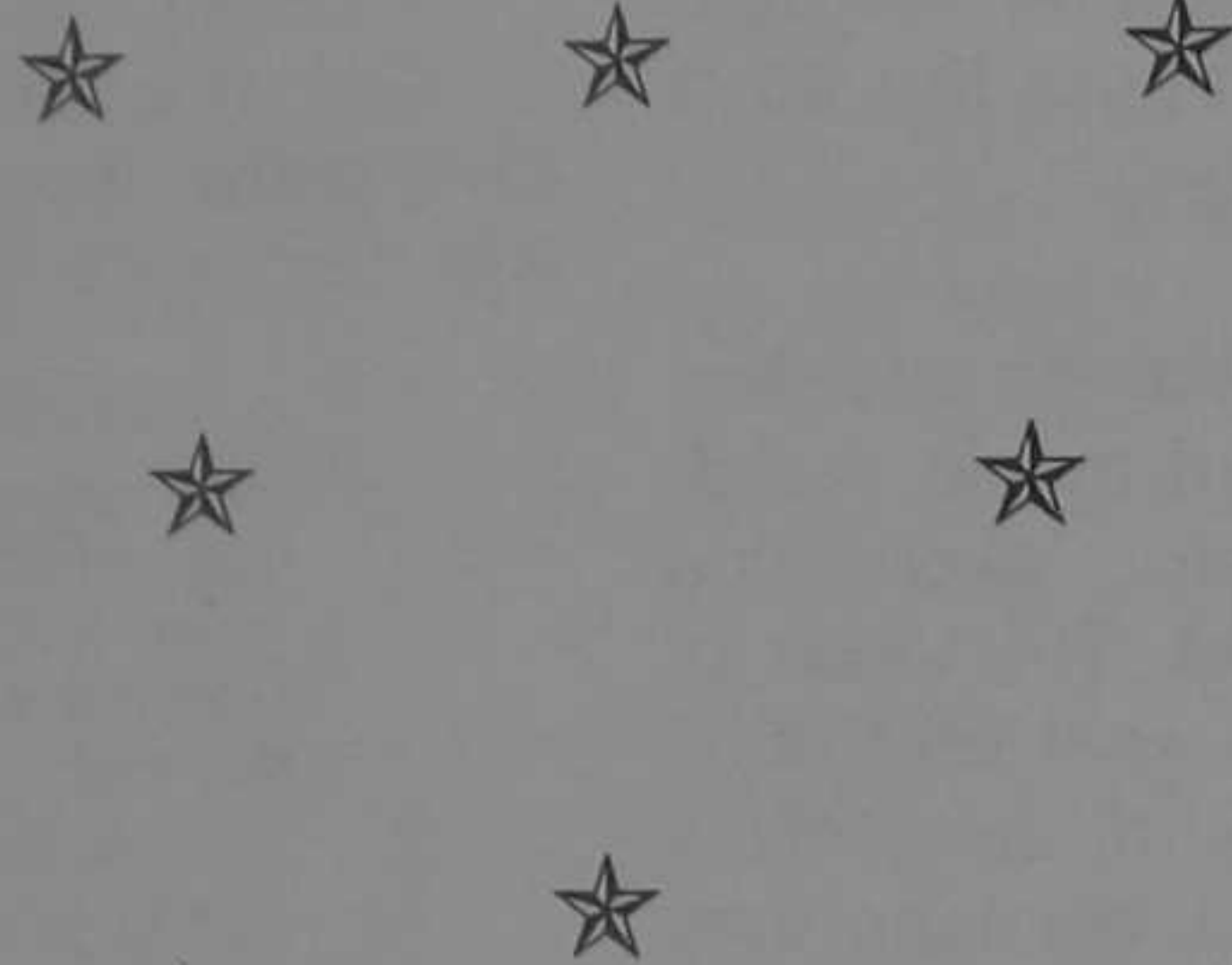
Of course in instrumental music much importance was not given to Sahitya. Even in vocal music, Sahitya figured very little in Alapana or in the Singing of Swara, Tana and Pallavi.

Now see what an instrumental 'great', Nagaswara Vidwan Tiruvizhimizhalai Subramania Pillai had to say :

Some feel that knowledge of Sahitya is not essential for instrumentalists. But Vidwans of the past invariably learnt the Sahitya of compositions before rendering them on an instrument. Today many instrumentalists neglect the Sahitya-Patanthara and rely on Swara renderings. In such renderings the beauty and quality of the compositions would be impaired. Young Nagaswara players should learn Sahitya first and stress it on the instrument by the use of "Tut-tukara".

"To cite my own experience, my father Swaminatha Pillai taught my brother and myself vocal music. We then learnt under Konerirajapuram Vaidyanatha Iyer who taught us not only a number of compositions

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but also trained us how to draw the aesthetics and form of developing Alapana, Niraval, Pallavi singing from these."

The great duo, Alathur Brothers, had time and again insisted on musicians learning the languages of Sahitya, i.e., Sanskrit, Telugu, Tamil, Kannada etc., so that the pronunciation may not be maimed and meaning mangled. Besides music rendered without understanding the meaning would mean music lifeless as Bhava would be the first casualty.

The same has been emphasised as very essential by the greats among the women stalwarts Smt. M. S. Subbulakshmi, Smt. D. K. Pattammal and Smt. T. Brinda. Their music is the best testimony to their convictions. Said MS in her Presidential address at the Music Academy annual festival when she was conferred the Sangita Kalanidhi :

"It is not easy to explain the fine arts of music through mere scientific formula, as music is a subjective art for individual realisation. However, in order that the joy to be derived from music be perennial, objective forms are necessary. It is our music compositions that constitute these objective forms.

Enumerating the great contribution the Music Trinity made in this connection enriching the compositions, i.e., the immortal kritis and that of others such as Swati Tirunal, the Sishya Parampara of Tyagaraja, Gopalakrishna Bharathi, Arunachala Kavi, Muthu Tandavar, Papanasam Sivan, Mysore Vasudevachar (the list given in exhaustive).... MS remarked:

Along with the compositions mentioned above, when we consider the numerous other compositions like Tevaram, Tiruvachakam, Divya Prabandham, Tirupugazh, those of Pattinattar, Tayumanavarswami and Ramalinga Swamy and Ashtapadi of Jayadeva, we become aware of a great truth. That truth is that the songs have been composed not merely to demonstrate the different Raga - Bhavas to the listeners. The songs have the higher purpose of directing the minds of the listeners towards Gods and His manifestations. In other words, Bhakti is the key-note of these great compositions. I would appeal

to the students of music that they should give prominence to Raga Alapana and explore the full possibilities of each Raga. While singing songs, they should bring out the Bhakti and pay special attention to Niraval improvisation.

A musician musicologist of repute and a great intellect R. Ananthakrishna Sarma observed,

"...From very early times we have been associating Sangeeta with Sahitya. Even though in literature also the tendency to perform stunts by manipulation of words and meaning prevail extensively, the great writers have made it very explicit that the ultimate purpose of Sahitya is Bhava, which alone can move men's hearts. In this respect Sangeeta and Sahitya are identical. But there is an important difference. Literature can create and offer an extraneous form through the symbolism of language which has a structure and meaning. Music can offer only its own form which has no specific meaning. Hence the service of Sahitya in Sangeeta is only 'Decorative' not 'Interpretative'. Raga-Alapana, Tana Vistara, Swara Prasthara and other musical expressions which our Gayakas dwell extensively on, exemplify the above truth. This question simply does not arise in instrumental music which is totally free from language. And yet, I am one of those who believe that singers and instrumentalists derive immense benefit from the study of great literature. It is needless to emphasise how much the study of the works of great poets help in providing emotional training and refinement of the hearts. Since the same is the ideal of music, literary culture can be of great help in musical training.

As an aside, here is a medico musician, Dr. S. Pinakapani, a mentor of many leading musicians of today, who gives some advice to 'concert-goers':

A word about Sahitya in Sangeeta. As the Kriti is guided by Sangeeta-dharma, governed by Laya and Prosody, Sahitya sometimes undergoes trauma; words are broken or mutilated, sometimes suggesting the opposite meaning. This causes confusion in listeners who hear the Kriti for the first time. If only, concert goers make a study of Sahitya of all Kritis, familiarise themselves with the meaning, Visesthartha and Bhava therein, are they not in a position to appreciate the musical interpretation of those Kritis better brushing aside any mutilation of Sahitya by Gayakas who do not know language?

But is it not essential that the musicians should know the meaning of what they are singing to avoid Padachcheda, to bring out the innate Bhava and essence of the Sahitya?

In this connection it is worth quoting what M.L. Vasanthakumari had observed once :

The compositions of the Trinity are an amalgam of Laya, Raga, Sahitya and Bhakti and will instil Bhakti even in atheists if they sing them with a full understanding of their meaning.

If you scan the archives down the years, to the recent times you get a glimpse of what the musicians of the younger generation actively engaged in the professional line reflect over the issue. As a young Vidwan pondered:

Music is defined as the language of emotion, and the emotion (bhava in technical parlance) is associated with the Nava Rasas (the nine basic emotions classified in Indian aesthetics), based on particularised emotional states of the mind. Bhava can be classified under two more divisions, apart from the Nava Rasas, viz., i) bhava which emerges on account of gana rasa, the rich concentration of raga bhava or the melodic interpretation of the raga; and ii) bhava which arises when sahitya or a theme is infused into an abstract melody. For example, a bhava-laden kriti like *Mayamma* in Ahiri, has the following opening phrase:

Maa-yamma yani ne pilachite

maatlaada - raada (naato) amba

(Although I entreat you, calling my mother why don't you talk to me? Amba!)

The setting of the Raga, Ahiri in this phrase is exceedingly well chosen. It blends and merges very well with both the mood and meaning of the song. Suppose, instead of the lyrics, we were to replace it with only the tune of the song, then the images formed (due to the awareness of the meaning of the phrases) disappear and we are left with only the emotional fervour of the raga melody. The image of the child pleading to one's mother disappears and in its place is left behind the emotions of yearning, tenderness etc., which arise out of the colour the raga projects

A critical analysis of Trinity's Kritis would bring to light as to why they were regarded as Uttama Vaggeyakaras. From an indepth study and rendition of their kritis, one can visualize how beautifully they have been structured with both the Sahitya and-Sangeeta blending and fusing into one whole, providing as the very pillars of our music. Both the lyrics and the music are interlinked and meshed together picturing before us the concrete raga form with the Sahitya here acting as a catalyst, without which we would have faced an identity crisis.

But unfortunately sahitya in music has not been given the pride of place it deserves. Partly the musicians themselves are to be blamed for this laxity and partly the blame lies in our teaching/learning methodology. Do we care to impart the import of the Sahitya, the right Uchcharan, the proper split (Sandhi) and pause (Karvai) at the abhyasa stage? More often than not lyrics get mauled, meaning changed if not rendered absurd and we let go the melody reign over the lyrics and the inner core of the song. Here is an example, what a change an odd pause, an odd split, could bring about :

In the Anupallavi of Dikshitar's Goula Kriti, *Sri Mahaganapati Ravathumam* one often pauses after the word '*Kamajanaka*', a vantage point, melodically speaking. This might be effective and technically correct, but does anyone pause to think if the meaning of the stance remain intact or gets impaired? The song is in praise of Lord Ganesha. The line actually means *Kamajanaka* i.e., Lord Krishna who along with both Brahma (Vidhi) & Indra are praising Lord Ganesha. But with the pause after the word *Kamajanaka*, it sounds as (Oh) '*Kamajanakaa*', 'Oh! Lord Krishna ! shifting the whole context of the song, the praise, on to Krishna. Such flaws might raise the eyebrows of Sanskrit scholars, but the uninitiated, the lay listeners, may not know. They would just relish the music. Is it not the responsibility of the singer to present the correct version? Entertaining the audience also implies educating them.

Pada-Cheda

Pada-cheda is a very well known musical term. Many examples could be cited in proof of this point, but to give only a few samples : In *Seethamma Mayamma*, (Vasantha) one often hears the lines "*Paramesha, Vaisish-ta, Parashara, Narada, Sounaka, Suka*" rendered as *Paramesha, Vasishtha, Parashara Narada, Sounaka, Sukha*, which

amounts to defacing Sage Parashara's name. The popular Bilahari Kriti, *Intakan-naandamemi* has a typical Padacheda perpetrated into an 'accepted' Paataanthara! "*Nee Japamulavela Nee Jagamulu Neevai*, is being rendered *Nija Paamulavela*"! Odd-splits in *Makelara* and *Gnanamosagaraada* are too well known to need any reiteration.

In Saint Tyagaraja's compositions one finds the entire gamut of human emotions traversed and the fusion of Sangeeta and Sahitya total in the resulting bhava. Tyagaraja adopted a style which at once appeals to the scholar and the lay person. His songs contain the loftiest thoughts and

expound the highest truths of Indian Philosophy. He spoke the language of music in the purest form. Raga bhava is lustrously patent at every part, every turn of his compositions. It is not for nothing that his compositions are compared to Draksha Rasa.

And it is those who worship Saint Tyagaraja and revel in his Draksha Rasa who speak of Sahitya being secondary to Sangeeta!

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Veena Through the Ages*

By S. Krishnaswami *

The variety of musical instruments depicted in the ancient Indian sculptures is something astounding; varieties of string, wind and percussion instruments are presented in the sculptures of Bharhut, Bhaja, Mathura, Gandhara, Sanchi, Amaravati, Nagarjunakonda, Konarak and various temples of South India like Belur, Chidambaram, etc., and the frescoes and paintings at Ajanta, Bagh, Tanjavoor and other places. In all the sculptures and paintings, particulars like the number of performers in concerts and dance parties, the types of instruments used as accompaniment, the postures in which the instruments were held and played, all these are revealed in an amazing degree of detail and these furnish us material for the proper appraisal of the music and musical instruments prevalent in India centuries ago.

Bow - shaped Veena

Among the stringed instruments the Veena seems to have undergone many changes during the past centuries and it is now possible to trace its development from the sculptural representations belonging to different epochs of history and the distribution of the Veena to countries surrounding India in the early centuries of our era.

Most of the Sanskrit treatises on music and literature containing references to musical instruments begin from about the 3rd century B. C. Examples of Indian art also begin from about the same period. In Bhaja, Bharhut, Sanchi and other places, the artists of ancient India have represented various types of musical instruments in the scenes depicting the life of Buddha.

The earliest representations of the Veena are found in the Mauryan art at

Bharhut (3rd century B. C.). It is interesting to know how the Veena looked like in those far off days. This kind of Veena was made up of a handle in the shape of a bow and a boat-shaped resonator. There were a number of strings fastened to the bow shaft, one over the other, running parallel. They were played equally by men and women either as a solo instrument or along with other instruments. Some Veenas are depicted as worn in the arms and carried about as Panchasika as on the historic occasion of Indra's visit to Buddha. But more often we see that the instrument was used as an accompaniment of dancing and also in various court orchestras.

Besides Bhaja and Bharhut, this type of bow-shaped Veenas, though differing in the number of strings, are found in the Gandhara sculptures of the 1st and 2nd centuries A.D., the Amaravati carvings of the 2nd and 3rd centuries A.D., and the Nagarjunakonda sculptures of the 2nd and 3rd centuries A.D. The same type of Veena remained in use down to the time of the Guptas, as we find King Samudragupta himself represented on some of his gold coins playing the seven-stringed bow-shaped Veena 'Parivadhini'.

The bow-shaped Veena is the first musical instrument to be represented in Indian art but it is difficult to fix the date of its appearance. It might have been in existence earlier but it came to be pictorially recorded for the first time on permanent material towards the 3rd century B. C. It disappeared in India sometime during the 9th century but continued to be represented in the sculptures of certain parts of South-East Asian regions like Java (8th century) and Cambodia (13th century).

The instrument was known in Egypt as the 'Ban', Representations of priests playing instruments of this type show instruments which are not only distinguished by

* From Talks on AIR

the number of their strings but also by the elaborately decorated framework which was carved out and inlaid with gold, ivory, tortoise shell and mother of pearl. They were also ornamented with various figures and their construction and beauty are very much similar to the famous 'Yazh' described in the ancient Tamil work, *Silappadikaram*.

Culture via Trade

Ancient South India had always been open to foreign influence by sea and she had peaceful commercial relations with Egypt, first through the Phoenecians and then under the Ptolemys and later under Roman Emperors. Naturally, culture came in the wake of trade. This fact favours the probability of the existence of the bow-shaped Veena in Egypt and India simultaneously and even if there was no borrowing there was at least a similarity in those instruments found in India and Egypt. Its use in India at a very distant period, long before its representations in the plastic art of the 3rd century B.C., is undoubted. After reigning for thousands of years, it disappeared from India in the 9th century but survives in the modern 'Tsaune' of Burma which has about thirteen parallel strings attached to a boat-shaped resonator. Examples of these instruments are kept in Lucknow and Madras museums. Within India, it is still used by the aboriginal tribes of Madhya Pradesh. It is a kind of bow-shaped Veena with five or six strings attached to the bow shaft and plucked with a plectrum. It is called 'Gogia Bana' and it does not differ much from the earliest representations of the 3rd century B.C.

Precursor of Sarod

In the early Indian sculptures, one would find another variety of Veena represented along with the bow-shaped one. This is a long-necked instrument, rather like a Mandolin with a noval or pear shaped resonator. The instrument was placed in front of the chest, very much like the Mandolin, while playing. It was also placed on the lap and played. Both the types of Veenas continued to be shown side by side

in the early sculptures, beginning from the 1st century of our era. at Gandhara. This Gandhara Veena could be the ancestor of the modern Rabob or Sarod of the North. After Gandhara, this pear-shaped Veena is again seen in the South after a few centuries, at Amaravati and Nagarjunakonda, with additional pegs for tuning. In the Gupta art between 4th and 6th centuries at Ajanta, this instrument continues to be represented and occurs also in Barabudur (Java) in the sculptures of the medieval period.

The third type of Veena which makes its appearance in ancient India is a prototype of the Ektara now played by the mendicants all over India for their monotonous chanting. This is a straight stick of bamboo on which a single string is stretched and a gourd attached at one end. This instrument is seen for the first time in the 7th century at Mahabalipuram, in a bas relief, representing the 'Descent of the Ganges' and it is played by a Kinnari. Some time earlier it is also shown in Ajanta and Ellora. Latter, it is shown in the hands of male and female divinities in many of the temples of the North and the South. From the 8th and 10th centuries, this Veena is depicted with gourds attached to each end in the Palasena art, Chalukya art of the 12th century, in Orissa in the 13th century and at Belur in the Hoysala style sculptures towards the 13th and 14th centuries, in a more developed form with frets.

In the beginning of the 17th century, the Veena with a long stem with a few frets mounted on two large gourds, appears, frequently in Raga-Ragini paintings, Muslim miniatures and other paintings of the same period. Since its first manifestation in the plastic art of India at Mahabalipuram from the 7th century, this Ektara type Veena had a curious evolution and, through different stages of development, culminated in the royal Been of the North and the Southern Veena. They represent the highly developed plucked variety of the stringed instruments today, with twentyfour

fixed frets. Earlier they had only movable frets.

The migration of Indian musical instruments to countries surrounding India in the ancient period, forms an interesting subject of study. The period between 4th and 6th centuries for the music of India, was a period of great expansion. Representations of Mandolin-shaped Veena which occur at Gandhara in the 1st century, and at Amaravati and Nagarjunakonda in the 2nd and 3rd centuries, are found in the wall paintings in Quizil, Yotkan, Tuang Huang in Central Asia. Tuang-Huang caves were established in about the 4th century A.D. and are situated on the China border.

The influence of Indian culture on the art of Java and of Champa is well-known. This influence seems to have had vivid repercussions in the music of the South-

East Asian regions. Sculptural representations of musical instrument in Borabudar, Champa, Prambanam and other places confirm the migration wave of ancient musical instruments from India. The famous Borabudur is a veritable masterpiece of temple architecture and the great monuments of Indo Japanese art. The sculptures and the greatest monuments of Indo-Javanese art of the sculptures describe the life and deeds of Buddha and the Jataka stories. The illustration of musical instruments in the sculptures show remarkable similarity to those found in India. Indian influence did not survive in Java and the surrounding regions; it slowly gave way to the push and strength of the local culture.

- Courtesy : AIR Miscellany"

OBITUARY

The members of the Managing Committee and Board of Trustees of Sri Shanmukhananda Fine Arts & Sangeetha Sabha record with deep sense of sorrow the passing away of two stalwarts, Shri S. M. Y. Sastry and Dr. K. I. Narasimhan who have, during their long tenure, made valuable contribution to the growth of the organisation.

Sastriji, as we all in the Shanmukhananda family used to call him reverentially, had been of many faceted personality. A commanding personality, learned and scholarly, he was suave, compassionate and humble.

He was a great source of strength to many public institutions in Bombay and elsewhere, notably Shanmukhananda, Bombay Andhra Maha Sabha, Andhra High School at Wadala etc.

Sastriji was the President of Sri Shanmukhananda Sabha for six years continuously between 1968 and 1974 and a Trustee for 13 long years. It was a wonderful experience to all of us in the Managing Committee and the Board of Trustees to have worked with him shoulder to shoulder and to have practised a value-based public service and public life under his captaincy.

Dr. K. I. Narasimhan, former Vice President of the Sabha and Hon. Secretary of the Board of Trustees, who had been associated with the Sabha over a decade, had done yeoman service. Erudite, he brought to bear on all that he did his administrative acumen and ability.

May their soul rest in peace.



Shanmukha expresses its deep sense of sorrow in the sad demise of Smt. Lakshmi Ganapathy, a former Vocal Teacher of the Sangeetha Vidyalaya.

Sizzling Heat, Scintillating Music

After a long gap one had the showers of Nagaswara melody in the open-air theatre. A welcome relief as the melody flowed in the natural environs sans the constraints of closed-door auditorium. Whatever the acoustics perfection, a closed-door auditorium has its own constraints as regards this wind instrument. The 3 day summer festival of Shanmukhananda towards April end, to the delight of everyone, took off on an auspicious and pleasant note with Sheik Chinna Maulana's Nagaswara recital, followed by a scintillating Vocal recital of Neyyathankara Vasudevan and a vintage repast of Manakkal Rangarajan.

At the age of 70 plus, the ruling Sheikh of Nagaswaram, Sheik Chinna Maulana looks fragile, weak and talks mostly in whispers. (Giving away prizes to the winners of the Sabha's Annual Music Competition and Scholarship awards to the students of Sangeetha Vidyalaya though a pleasant affair would certainly have been a strain). But once he wields the exacting wind instrument, Nagaswaram, his power amazes you. You see him as one possessed, going into the realm of melody reaching on to its labyrinths of nuances and exploring its beauties. His style is marked for its fluency, a continuity in flow, coursing through Alapana, Kriti structure, Kalpana Swaras etc. Age has not withered his spirit. His long pauses in one note heralding a Raga with a sure sense spoke of the disciplined Sadhaka he had made throughout, almost meditating on music. Alapana is his forte and he brings on this element weaving through a Kriti, wherever it could highlight the Raga Bhava or enhance the Sahitya essence.

The very opening Abhogi Varnam set the pace of the concert. He opened up the Alapana of Dhenuka on a new angle - with a long pause (Karvai) at Gandhara and a few melody skeins around it. Usually the Raga is not so elaborately treated, but he gave it an expansive picturisation. And the Kriti too was a rare gem - Pallavi Sesha Iyer's *Vadela Jesemira*.

A contrast was reflected over Ananda Bhairavi. While the Alapana basked in its Bhashanga glory, Dikshitar's Navavarna Kriti, *Kamalamba Samrakshatumam* exuded its native charm.

Grandson Kasim has made impressive strides toeing Grand-pa's style. Rough edges could be polished by constant practice. His Shanmukhapriya was a good effort, and Tyagaraja's *Vaddane* afforded Sheik Saheb a full rein of his imagination.

Special Thavils by Sendamangalam Manikantan and Trichy Senthil Kumar were quite supportive. Their Thani after the Navavarna was a spirited dialogue.

It was again a long gap after which the Rasikas were treated to the verve and vibrance of Semmangudi Bani when one of his senior disciples Neyyathankara Vasudevan, who is an artiste in his own right, was featured in the Pandal series.

Vasudevan's is a high quality classicism with weightage to artistic aesthetics. Very few venture into Ragas like Manirangu which has close cousins tempting the artistes to stray. But Vasudevan was not only not tempted but traversed with great ease building up an impressive image of Manirangu followed with Swati Tirunal's *Jaya Jaya Padmanabhanujese*.

Swaraprastharas added pep to the rendition.

Earlier he rendered *Ranganathude* (Saurashtram) and a Semmangudi favourite *Dinamani Vamsua* (Harikambhoji) giving the necessary "Melakkattu". If the song-rendition of *Chetasri* (Dwijavanthi) by the vocalist was enjoyable, more enjoyable was Ramesh's Mridangam accompaniment.

His Sivan's *Sharavana Bhava Guhane* (Madhyamavathi) was very evocative. To those who raised a question whether Manirangu and Madhyamavathi could be rendered in the same concert, though it is not advisable, and not usually done, Vasudevan retained their identity intact and never let a semblance of a mix-up. Why he sang one more Madhyamavathi piece, *Karapagame* towards the end.

Todi, the highlight of the day was elaborate, full of poignant evocation and aesthetic charm. *Gajavadana* of Papanasam Sivan was almost cast in Tyagaraja's *Karuna Joodavamma* melody mould. The beautiful Chittaswara came through with greater elegance. And his Niraval-Swara dialogue with V.V. Ravi was invigorating. Adding to this was Ramesh's Thani where he excelled in soft-tone technique enhancing the Bhava and beauty of the whole edifice just then structured. He has tonally very much softened.

On the whole a class performance.

Manakkal family quartet's concert was one of old-time charm, a vintage fare. Age has not withered Rangarajan's voice and he enjoyed his 'traditional' music spiced with stunts and skills on 'Kanakku' front. His music bristled with Brikkas and melodic phrases came in torrent. There was something archaic and something novel. Whether it was *Sri Kanthimathim* (Hemavathy) or *Nagumomu* (Abheri) all were treated to Brikka based musical

rendition. And it had its own appeal. Sankarabharana Alapana and Tanam was followed not by Pallavi as anticipated but a Kriti, *Swararanga Sudharasa* which was again in old - time style.

With wife giving vocal support, the daughter and son accompanied on the violin and Mridangam respectively.

Ravi Kiran's Chitra Veena during May, was a class by itself, one where the artiste struck instant rapport with the audience by his involvement with the music. This genius who has only last Navarathri presented a Shata (100) Ragamalika Ragam-Tanam-Pallavi* has not only accomplished many feats, but also maintained his cool and maturity in musical presentations. There has never been flamboyance or frills in his cutcheri, but a total involvement in music. The twists, the odd-take off points are all skilfully dovetailed into his musical eloquence. And the very tone-quality of his play with well-nigh 'Vocal graces' elevates his music to a much higher level, a class by itself.

Rakshamam Sharanāgam (Gambhira Nattai), a composition much popularised by Chembai Vaidyanatha Bhagavathar, at the opening phase, could as well be a tribute to the memory of the 'Sangeetha Samrat' whose birth centenary the country is currently celebrating. Followed Purvi Kalyani in a most sedate aesthetised form, a fine prelude to Neelakanta Sivan's *Ananda Natamaduvur Thillai*. It was an "Ananda Tandavam" one saw him doing on Chitra Veena. So vibrantly and gracefully was his "Gotu" gyrating over the strings. And Swaras at *Natanamaduvur Thillai* certainly proved his Laya mettle.

Solemn Swaras and soulful Sahitya marked the delineation of Syama Sastri's Bhairvi Swarajathi. And the absence of Alapana or Niraval-Swaras which it is invariably packed with was for once not felt.

* Vide Shanmukha April 1996

Dwijavanti in Karnatak garb had its native flavour plus fine moorings of its southern idiom. The Gamakas especially, did spell their roots in Karnatak idiom, not letting its close cousins to have even a suggestive 'peep.' Dikshitar's *Cheta Sri* was an edifice finely delineated.

Now Ravi Kiran let the Chitra Veena sing the pangs and pleas emanating from Shanmukhapriya in a major picturisation. Manjunath (Violin) reciprocated with his insight into aesthetics. The evocation was spell-binding. The fast paced Tanam after the Vilamba Raga Vistara lifted the spirit of the mode and added a presentational pep. Besides, the sparing use of counter point in Tanam gave a facelift to this improvisatory segment. *Velanai Pani Maname - Anudiname*, the Pallavi, was set to the simple Adi Tala but in a complex weave. Niraval was Ravi Kiran's sole aim here which he revelled in. The Ragamalika Swaras in free spinning, spiced with some pace-shifts and climaxing to a smooth finale showed the mature artiste that he is in performing front.

Manjunath's Violin accompaniment was sweet and well attuned through out. He was a good match to Ravi Kiran.

K.V. Prasad (Mridangam) and Purushoththaman (Kanjira), the percussion pair stood up to Ravi Kiran's standard and played with elan. Their Thani was splendrous, bringing in the various Gati-bhedas to fine focus.

* * * * *

The 6th Talent - Promotion Programme (Monsoon sessions) got off to an impressive start with two young Violinists, 17year old Sanjeev and 12year old Nishant, duetting with exemplary confidence. Trained by the "sweet-toned" Kanyakumari they displayed their competence and proficiency in both the segments of compositional presentation and improvisational facets.

Ragas as romantic as Kalyana Vasantham and as pensive as Todi flowed with equal poise from their instruments. There was a measured movement, fully attuned to Gamakas and without frills and frolics. The Raga images emerged reflecting a sound training of minds and medium. Kudos to Kanyakumari for training the boys who hail from a musical Parampara.

In the well-planned repertoire presented by the boys, *Nadaloludai* (Kalyana Vasantam) and *Kaddanuvairiki* (Todi) stood out for their rendition, in all aspects. Madhyamavathi, the main Raga of the evening, testified to their joint effort in Raga build-up. Nishant touching the core nuances of the Raga and traversing mid-octave with grace and glissandos and leaving the elder Sanjeev to soar high on the octave who did it with succinct artistry, was a fine team-work putting them on a firm base for the Pallavi take-off. The Chatusra Jhampa Pallavi "*Palintsu Bangaru Kamakshi - Papasamani*" was well-knit exercise gone through by the boys flawlessly. The Ragamalika Swaras which have become almost part and parcel of RTP suite were done with competence. Quite a number of Thukkadas they played with enthusiasm.

Mridangist Ramakrishnan, disciple and son-in-law of Ghatam maestro T. H. Vinayakram, led the instrumental pair with fine understanding and inspiring storkes. Pairing with him was G. Ramachandran on Ghatam enlivening the evening's concert.

This year's TPP are being held in SIES School's auditorium.

Another artiste with Parampara lineage to be presented in June was Anuradha Suresh Krishnamoorthy who is a promising star on the music field. Daughter and disciple of Palakkad K.V. Narayanaswamy, who is an institution in himself, Anuradha has gone through "Patanavasa" under

many a maestro such as T. Brinda, Shri T. Viswanathan, Semmangudi Srinivasier and M.S. Subbulakshmi and imbibed the essence of their Bani's. Gifted with a melodious voice perched on a high pitch she has developed a style that is marked for Madhyama Kala singing on the 'speed' side. Whirligig phrases, torrential Sangathees and Swaras add to the swiftness of the style. Easy manoevrability of voice is her power-point with which she wields her Manodharma. A little slowing of pace, some pauses, should make a lot of difference to her rendition adding weight and substance and making a substantive Cutcheri of a mere entertainment.

Right from *Viriboni* (Ata) Varnam, coursing throuth *Vatapi* (Hamsadhwani), *Sadhinchane* (Arabhi), *Ninne Nammithi* (Simhendra Madhyamam), and Kambhoji (R.T.P. - Triputa in Nalu Kalai) it was music of speed. Perhaps the degree was slightly less in Pallavi as it was Nalu Kalai. Even there after initial phase, going through Trikala and Tisram efficiently, she bid adieu to the Chaukkam. The 2 Kalai and 1 Kalai

manoevrings got, her on a speed spree. Technically the Pallavi presentation was excellent, reflecting her father's firm training, but the same could have been made a grand affair had she stuck to the "Chaukkam" in its proper perspective. She has the talent, training, imagination and voice power. She needs to restrain her speed.

Both the Alapanas Simhendramadhyamam and Kambhoji were slick and scintillating, if one ignored the speed!

The Tukkadas were in true Pataanthara of M. S. and one enjoyed them as they were presented.

Kalpana Kishore, a disciple of T. Rukmini, has shaped up as a gifted accompanist. She anticipated Anuradha's moves and played with confidence. Her Alapana strips and solo sallies were quite intelligible and imaginative.

Arun Prakash, a familiar percussionist on TPP rose to his role giving the concert a brilliant rhythmic support.

- Kinnari

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TALAVADYOTSAV (Highlights)

The 5-day Talavadyotsav of the Percussive Arts Centre, during the last week of May, 1996, included the celebrations of the birth centenaries of two illustrious maestros, Chembai Vaidyanatha Bhagavathar and Maharajapuram Viswanatha Iyer.

The Talavadyotsav was inaugurated on May 27, 1996 by Shri A. R. Chandrasaha Gupta, Secretary, Kannada & Culture, Government of Karnataka. Veteran Vainika-Gayaka, Composer - academician Prof. R. Visweswaran was conferred the Palani Subramanya Pillai Award. Lauding the efforts of the Centre in promoting Laya, Shri Gupta instanced the publication of the reference manual *Tala Sangraha* when Dr. M. Balamurali Krishna gave a Lec-dem on a fresh concept of Tala by rendering intricate Pallavis.

There was a delectable Veena recital by Prof. Visweswaran after the felicitations. His speech earlier too on various aspects was slick and sweet.

The recipient of this year's H. Puttchar Memorial Award was Mridangist M. T. Rajakesari. During the function on the 28th May, Shri S. Krishnamurthy, grandson of Mysore Vasudevachar and a former Station Director of AIR, released a booklet on the proceedings of the Talavadya Seminar (on Taval, Morsing and Gethu) and made some very interesting remarks on the Laya aspects in Nature - bird, animals, daily chores etc.,

A special musical feature "Laya in Sugam Sangeet" by S. Bali & Party highlighted the role of Laya, as distinct from Tala, while C. Ashwath explained the importance of Sahitya in Music.

Chembai birth centenary celebrations commenced on May 29th after a Laya Vinyasa by Valayapatti Malar Vannan (Dolu), Yogaraj (Mridanga) and Papanasam Sethuraman (Kanjira). Dr. N. Ramanathan, Head of the Department of Music, University of Madras, and noted musicologist B. M. Sundaram spoke on the personality and artistry of Chembai. Copies of papers by M.A. Narasimhachar and G. M. Natarajan, an article of B.V. K. Sastry published

in *Gayana Samrajaya*, and extracts of Chembai's presidential address at the Music Academy when he was conferred the Sangeeta Kalanidhi were distributed.

Padma Bhushan Dr. V. Doreswamy Iyengar who chaired the session paid his tributes to Chembai. A vocal recital by M. Venkatesh Achar with S.V. Narayan and Laya Lahari, Percussion Ensemble of Ayyanar College of Music, Bangalore followed.

May 30 marked the birth centenary celebration of Maharajapuram presented as Sangeeta Kalanidhi R. K. Srikantan Endowment programmes. Copies of M.A. Narasimhachar and extracts of the presidential address of Maharajapuram at the Madras Music Academy were distributed. Garland N. Rajagopalan, Dr. N. Ramanathan and B. M. Sundaram spoke on the personality and artistry of Maharajapuram. B.V.K. Sastry, who chaired the session, played an audio cassette of Maharajapuram - Arabhi Raga and Krithi. Maharajapuram Srinivasan gave a vocal recital with M. S. Govindaswamy, A. V. Anand and R. A. Rajagopalan.

Lalgudi Jayaraman delivered the valedictory address, released another booklet on the proceedings of the Talavadya Seminar (highlighting Ghata and Khanjari) and presented the K.Puttu Rao Memorial Palghat Mani award to Mridangam artiste Guruvayur Dorai. He was also the recipient of Mridanga Kalaa Shiromani Birudu. The concert on the occasion was by Neyveli Santhanagopalan with Mysore Nagaraj, Dorai and H. P. Ramachar.

A special feature of this year's Talavadyotsav was an exhibition of select photographs of Laya Vidwans organised by N. Sundarraj, himself a photographer - artist and Managing Editor of "Phoenix" music monthly. 52 photographs included different instrumentalists - 28 (Mrudanga), 9 (Ghata), 5 (Khanjari), 4 (Dolu), 4 (Morching) and 2 (Violinists, proficient in Laya).

- Bangalore K. Venkatram.-



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**SIXTH ANNUAL TALENT PROMOTION FESTIVAL
(Music & Dance) June to October - 1996**

Venue :
**S. I. E. S. School Hall, Opp. Indian Gymkhana,
Matunga C. Rly.,**

JUNE	
8-6-1996	Teenaged Prodigies Master V. Sanjeev & Master Nishanth Chandran Violin Duet (Disciples of Ms. A.Kanyakumari) Shri N. Ramakrishnan Mridangam Shri G. Ravichandran Ghatam 9-6-1996 6.00 p.m. Smt. Anuradha Suresh Krishnamurthi Vocal (Daughter and disciple of Shri Palakkad K.V.Narayanaswamy & Smt. Padma Narayanaswamy) Ms. Kalpana Kishore Violin Shri Arun Prakash Mridangam
JULY	
20-7-1996 A) 6.00 p.m.	Ms. Priyadarshini Narasimhan Vocal (Disciple of Shri Tiruvarur N. S. Chandrasekharan) Shri P.N. Suresh Violin Shri Shyam Sunder Mridangam B) 7.35 p.m. Shri P.K. Narayanan Vocal (Disciple of Shri Palakkad C. S. Krishna Iyer) Shri V. Balakrishnan Violin Shri Vivek Rajagopal Mridangam
21-7-1996 A) 6.00 p.m.	Smt. Geetha Ramanathan Vocal (Disciple of Shri Trichy Swaminatha Iyer) Shri Narayan Parthasarathy Violin Shri K. Kumar Mridangam
B) 7.35 p.m.	Shri S. Srinivasan Vocal (A Diplomat of our Sangeetha Vidyalaya & Disciple of Smt. Kalyani Sharma) Smt. Prema Sundaesan Violin Shri S. Sriram Mridangam
AUGUST	
10-8-1996 6.00 p.m.	Shri Kalaimamani Mambalam M.K.S. Siva & Shri Mambalam M. K. S. Natarajan Nagaswaram Thavil Ilanchakravarthi Shri Tirupungur T. G. Muthukumaraswamy & Shri Mambalam M.K.S. Shanmugam Thavil

11-8-1996
6.00 p.m. Teenaged Prodigy
Master Ramaprasad
(Grandson of Legendary Shri Palghat T. S. Mani Iyer & Disciple of his father Shri T. R. Rajaram who will be accompanying him on the Violin)
Shri T. R. Rajaram
Shri T. K. Murthy
Shri Sriram Subbaraman

Vocal
Violin
Mridangam
Kanjira

24-8-1996
6.00 p.m. **Malladi Brothers**
(Shri Sriram Prasad & Shri Ravikumar) & Party
(Trained by their father Shri Suri Babu of Voleti Venkateswaralu tradition the Brothers are presently under the Gurukulavasam of Shri Nendunuri Krishnamurthy)

Vocal

25-8-1996
6.00 p.m. **Shri U.P. Raju & Party (Madras)**
(Disciple of Shri R. Subbaraju)

Mandolin

SEPTEMBER

14-9-1996
6.00 p.m. **Shri T. M. Krishna**
(Disciple of Shri B. Seetharama Sharma & Shri Chengalpattu Ranganathan of Alathur Gurukulam)
Ms. Kalpana Kishore
Shri Kallidaikuruchi Sivakumar

Vocal
Violin
Mridangam

15-9-1996
6.00 p.m. **Kum. Bala Ramachander (Hyderabad)**
(Disciple of Smt. Indira Rajan of Madras)

Bharatha
Natyam

16-9-1996
6.00 p.m. **Ms. Swathi Shastri (Vijayawada)**
(Disciple of Sriman N. Ch. Krishnamacharyulu of Vijayawada)
Shri M. S. N. Murthy
Shri Sriram Subbaraman (Mumbai)

Vocal
Violin
Mridangam

OCTOBER

19-10-1996
6.00 p.m. **Smt. Vijayalakshmi Subramaniam**
(Vijayalakshmi had a plethora of Gurus particularly S. Rajam and T. R. Subramaniam)

Vocal

Ms. M. Narmada
Shri J. Vaidyanathan

Violin
Mridangam

20-10-1996
6.00 p.m. **Shri V. Shankaranarayanan**
(Disciple of Shri Vaigai Gnanaskandan of Semmangudi Gurukulam)

Vocal

Ms. R. Hemalatha
Shri Tiruvidaimarudur S. Sankaran
Shri K.S. Rangachari

Violin
Mridangam
Kanjira

21-10-1996
6.00 p.m. **Shri L. V. Mukund & Party (Bangalore)**
(Disciple of Prapancham Balachandran & Shri Belakawadi Rangaswamy Iyengar)

Flute Recital

NATIONAL INTEGRATION PROGRAMMES

To mark the INDEPENDENCE DAY on 15th August 1996 and
WORLD MUSIC DAY on 1st October 1996 - JUGALBANDI PROGRAMMES
(Hindustani and Carnatic Music) are being organised.

VINAYAKAR NAANMANI MALAI

(Excerpt from Mahakavi Subramania Bharatiyar's Devotional Poem)

Ragamalika

Tala : Adi

Music - Smt. Kalyani Sharma

Swara Interlude - Smt. Mangalam Muthuswamy

(Both Faculty Members of Shanmukhananda Sageetha Vidyalaya)

Venba : Hamsadhvani :

; s N p P p g n p g r S I ; s R g G I P, p P P II
Shakti Perum Pa --- vānār Sātru poru Yā deninum
; g P n S snP n r R I ; s R s N I P p g p n s r II
Sitti pera Sey - Vākku Vallamik - ka Aththane -
g r s N p P " " I " " I " "
Shakti " " I " " I " "
" " " " I " " I P p g p n s II
" " " " I " " I ka Aththa - ne.
G g g G g g r s R G I ; r g p g R I s n P N S
Nin renakku Ka - ppu raippar Ninmeedu Sey -- yum Nool
; p G r G n r g r s n p I p N g P p g I n p g r S ; II
Inridarkkum Kāp - - p u - N e -----ye-----
" " " " " " " " g p n s II
ye -----

2. Kalithuraj - Hamsanandi

Swaras

R, S s n d s n d m g r - g m I d - g m g - d m g r I s r g m d n s II
s s r G r g m g g r r s n d n I g R r S - s n I, n D - d m d n II
(2), n D d M m II

dn - S, n D m G r G G I g N d M g m d m I G R R S II

----- Nee ye Sharanam Nina darule - - - Sharanam - Charanam

; s R, G, g G g G m r I G g M d N I S N R S II

Na - yen palapi zhai Sey du Kalaitthunai I Nādi Vanden

; r s s n , s R g R G g G I r m G R S S I s S n R S II

Vā----- ye Thira vā da Ma unaththirundun Malaradikkuth

; s R n S d N m D m d n s I n D m G G I g m d n S S II

Tee ye - Nigarththoli vee - - Sum Tamizhk kavi I Seygu vane II

" " " " " " I " " I gm d n s n R
 " " " " " " " " Seygu va-ne
 " " " " " " " " gm dn s n g r
 " " " " " " " " Sey gu vane

r s s - - - - -

3. Viruththam - Kirvani

Swaras
 p d n s r g r s N g r s n d p I M m p d p m g l r g m p d n s r I I
 g M - m g r G - g r s R r s n I S, r g m g r I s r g r s d n r I I

sn s N d P m d p m g R, g I M ; P ; I D ; N ; I I
 --- Seyyum Tozhil Un - To - zhi le Kān - - - - -

; s r g r s n D m p d p m g r g M I P ; ; ; I ; ; P d m I I
 Seyyum Tozhil Un ---- To-zhile Kan - - - - -

; d M m M P ; D ; I ; p d d n s n I d p M ; p d N I I
 Seer - petri - da Nee Arul sey---- Vāi - - - - -

SD n n S s r g r S ; I s r g m g r s I n D n S S I I
 Vaiyam Tanaiyum Veliyinaiyum Vānaththai yum mun I Padaiththavane

r g M ; g r s n d n R ; I s n d p d m I p d n n S ; I I
 Ayya Nanmuga Brahma Yanai mugane Vānithanaik -

g r g s r n s d N d p D ; I p d N d p I m g r g p M p I I
 Kaiya lanaitththu Kappavane Kamata sanaththu Karpaga me

d p D d P d d p p d N ; I s R, g r s s s S s I s d n n s ; I I
 Kamala sanaththu Karpagame Kamala Sanaththu ---- Karpaga me I I

4. Agaval - Valaji

G p d n D p P g p g S, I N, D, N I S G ; P I I
 Karpaga Vinaya kakkada - vule Potri Pot - ri pot ri

G p d n d p g P d n S S I n s g g s g S I s n d p d n S I I
 Chirpara monath thevan Vazhga Vārana mugaththan Malarthāl Velga I I

n s g g p g s s n d p d n s g I p g S g s n n I s n d p n d p g I I
 Arana mugaththan Arul padam Velga Padaippukkirayavan I Pannavar Nayaka I I

G p d n D p P g p g S, I N, D, N I S G ; S I I
 Karpaga Vinayakakkadavule Pot - ri Pot - - - - - ri I I

5 : Hamsanadam :

Swaras
 s r m p n s r m p m r m r r s n I p n r - m p n - r m I p s r m n s r m -
 p n s r m R r n s r S s - p n I s N n m p n p I, p - s R m p n I I

1. sr S, n P P p m R m P I p m P N p I P n N S ; I I
 Indira Guru -----Ena du Idayath tho lir - vān

2. S n n r n P s n p m r m P I p m P N P I p n N S ; I I
 ... Indira Guru ----Ena du -- Idayath tholir vān
 ; , R n S R R R ; I ; r M m p m I R, m T s S ; I I

Chandiran Malivuth Talai - van Main dan
 ; n R n S s n P N ; I ; s N p M r m p m R ; I I
 Ganapathi Thā - lai Karuththidai Vaippom I I

Madhyama Kala Sahitya

m r p m p p P N n p s n s I s ; ; n s r m m r S I I
 Gunamadir palavām Koorak Keleer - - - - -

m r p m p p P N n p s n s R I ; m r s - r s n I s n p m r m r s I
 Gunamadir Palavam Koorak Keleer

m r p m p p P N n p s n S I n s r m m r S m r m r s s n p I I
 Gunamadir Palavam Koorak Keleer Utchevi Tirakkum Agakkan Olitharum I I

" " " " " " " " I s n p m r m p n I I

" " " " " " " " Agakkan Olitharum"

R, S n P s n p m R m P I ; P N P N, I ; s n N s
 ----Karpaga Vina -----yaka Kadavu - le Potri-----

6. Sriranjani

Swaras
 d n g r N d - m d n s N d - m g l r g m D d - m d I N n d n S s I I
 n s r g M m - M m - m d n s R I r - R r r g m d I n S s S s m I I

1. dn r S n D M, g d m g r I ; g M D, I D D m d n d N I I
 Ag -----ni T ōn ----rum Añ mai Vali yu-ru-m

2. ; N s r g r s n d M g g r I ; g M d D I D D m d n d N I I
 Ag -----ni T ōn ----rum Añ mai Vali yu-ru-m
 ; d N s s s r g r s n d m I ; g M d N I G R s n D N I I

Madras), W. துரைசாமி அய்யங்கார், கீர்த்தனாசாரியார் ஸ்ரீ ஸ்ரீனிவாசஸய்யங்கார், Hindu ரங்கசாமி அய்யங்கார், ஸ்ரீ N.V. ராகவன் அவர்கள் ஆவார்கள். ஸங்கீதத்தைப் பொறுத்தவரை இவர்கள் தாஷ்ணயம் காட்டவே மாட்டார்கள். வித்வானின் ஸங்கீதம் உயர் ரகமாக இருந்தால் ரஸித்து ஆதரவு அளிப்பார்கள். இல்லையானால் அந்தப் பக்கமே வரமாட்டார்கள். ஆசிரியர்களான எங்கள் குருநாதர்களிடம், அவர்களது ஸங்கீத வித்வத்தின் உயர்வை உணர்ந்து அவர்களிடம் அளவு கடந்த பக்தியும், அன்பும் வைத்திருந்தார்கள். ஒரு வித்யாலயத்தின் நிர்வாகத்தை நடத்தும் குழு ஒன்று அதில் பணிபுரிந்து வரும் ஆசிரியர்களிடமும், பயிலும் மாணவர்களிடமும் மதிப்பும் அன்பும் நிறைந்து எவ்வாறு பழக வேண்டும் என்பதற்கு எடுத்துக்காட்டாக அமைந்திருந்தது இக்குழுவின் ஆற்றல். இவர்களது உயர்ந்த ஆற்றல் அவசியமில்லாத குறுக்கீடு ஒன்றும் இல்லாமல் இருந்தது. ஆசிரியர்களிடம் கௌரவமாகவும், அன்பாகவும் இவர்கள் செயல்பட்டதால் எங்கள் குருநாதர்கள் நல்ல பயனை உருவாக்க முடிந்தது. இதுபோன்ற சூழ்நிலையில் ஸங்கீத வித்யாலயம் ஒன்று நடக்குமானால் ஸங்கீதம் தரம் குறைந்து விட்டதா என்ற ஐயத்திற்கே இடம் இல்லாமல் போய்விடும்.

பாடம் நடக்கும் முறை

அந்தந்த வகுப்பில் பாடம் கற்றுக் கொள்வதோடு மாணவர்கள், மற்ற வகுப்பிலும் நடக்கும் பாடங்களையும் கேட்டுப்பயன் அடையலாம். வாய்ப்பாட்டு பயிலும் ஒவ்வொரு மாணவனும் வீணையும் பயில வேண்டும். இது எவ்வளவு உத்தமமான ஒரு பயிற்சி என்பது

என்போன்ற மாணவர்களுக்குத்தான் தெரியும்.

இன்று கர்நாடக ஸங்கீதத்தில் ராக லக்ஷணங்கள், ராக ஸ்வரூபத்தை ஸந்தேகமின்றி தெளிவு படுத்தல், மும்மூர்த்திகள் க்ருதிகளின் பாடாந்திர சுத்தத்தைக் கடைப்பிடித்தல் போன்றவைகளில் நான் உயர்ந்த தேர்ச்சி அடைந்திருப்பது என் குருநாதர்களின் அன்பும் கண்டிப்பும் நிறைந்த போதித்தலாலேதான். வீணை நமது ஸந்தேஹங்களை எவ்வாறு போக்குகிறது என்பதற்கு நிருபணம் தான் வீணை கட்டாய பாடமாகச் செய்ததன் நோக்கம். ஒரே ஸ்வரம் பல ராகங்களில் த்வனிக்கும் போது, ஏற்றத் தாழ்வாகவும், நெடில் குறிலாகவும் மற்றும் எந்த அளவில் அசைய வேண்டும் என்பதை வீணையை ஸம்பிரதாயமாக நன்கு பயிலும்போது உணரலாம். மேலும், ம்ருதங்க வகுப்பையும் ஸ்ரீ பொன்னையாப் பிள்ளைதான் நடத்தி வந்தார். அதனால் எங்களுக்கு வகுப்பில்லாத நேரங்களில் ம்ருதங்க வகுப்பையும் கவனித்து தெரிந்து கொள்ள முடிந்தது. இந்த வகையில் நானும் கச்சேரிக்கு வாசிக்கக் கூடிய அளவு ம்ருதங்கத்தில் தேர்ச்சி பெற்றிருந்தேன். வீணை வாசிப்பதற்கு இது சில வகைகளில் இடையூறாக இருந்ததால் தொடரவில்லை. இந்த ஸங்கீத கலாசாலையைப் பற்றி இன்னும் எவ்வளவோ எழுதலாம்.

இதுபோன்ற ஸங்கீத கலாசாலை, உயர்ந்த வித்வான்களின் தொடர்புடன், குற்றம் குறையற்ற நிர்வாகத் திறமையுடன் ஏற்படுமானால், அது இசை பயிலும் மாணவ மாணவியருக்கு ஸரஸ்வதி தேவியின் வரப்ரஸாதமேயாகும்.

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